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THE SUPERINTENDENT OF ARCHÆOLOGY,
Gwalior State.

ARCHÆOLOGY IN GWALIOR

BY

M. B. GARDE, B. A.,

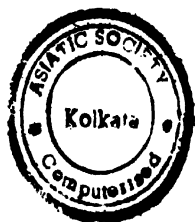
SUPERINTENDENT OF ARCHAEOLOGY,
GWALIOR STATE.



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PART I.

ARCHÆOLOGY IN GWALIOR.

INTRODUCTION.

The territories of Gwalior State are rich in Archæological remains covering a period exceeding two thousand years. The history of exploration and conservation work relating to these monuments done partly with the co-operation of the State authorities before a special Department was created here for this purpose may be briefly summarised thus :—

Sir A. Cunningham, the great pioneer of the Archæological exploration in India, and his Assistant Mr. J. D. Beglar visited a few places in the State between the years 1862 and 1883 and their notes appeared in *Cunningham's Archaeological Survey Reports Volumes II, VII, X and XX*. Mr. James Fergusson in his *History of Indian and Eastern Architecture* first published in 1876

reviewed the temples and palaces on the Gwalior Fort, the tomb of Muhammad Ghaus, the temples at Udaypur and Gyaraspur and the caves at Bagh. Some articles were also published now and then in the *Journals of the Royal Asiatic Society of Great Britain and Ireland*, the *Bombay Branch of the Royal Asiatic Society*, the *Asiatic Society of Bengal* and similar periodicals.

Drs. Rajendralal Mitra, Buhler, Kielhorn, Fleet, and Hultzsch edited some of the inscriptions chiefly in the *Indian Antiquary* and the *Epigraphia Indica*. The *State Gazetteer* compiled in 1908 under the Superintendence of the late Col. Luard contains brief references to some of the places of Archaeological interest.

In the early eighties of the last century a good deal of clearance and repair work was carried out at the monuments on the Gwalior Fort by Major Keith at the instance of Major H. H. Cole, the then

Curator of National Monuments in India. Later on, part of the Man Mandir was repaired by the Gwalior Military Department under the supervision of Col. Surve. The tomb of Muhammad Ghaus and the Jama Masjid were partly conserved by Mr. H. H. Lake, the ex-Superintending Engineer of the State who also made some desultory excavations at Besnagar in 1910.

All this stray work put together however still left much more for a continuous and systematic effort to accomplish.

CREATION OF THE DEPARTMENT.

In view of the importance of the preservation of the National Monuments under his trust His late Highness Maharaja Sir Madhav Rao thought it necessary to have a regular Department of his own to take care of the valuable relics. He created the Gwalior Archæological Department in October 1913 and placed it in charge of the author of this brochure, who

has had the privilege of completing his training in Archæology under Sir John Marshall, the Director-General of Archæology in India,

By instituting the Department Maharaja Sir Madhav Rao did a distinct service to the cause of Indian Archæology and brought the Government of Gwalior into a line with other progressive Indian States like Mysore, Hyderabad, Travancore and Kashmir in this as he had already done in many other respects.

WORK OF THE DEPARTMENT.

In his monumental work—the *Policy*—His late Highness laid down three main objects of the Department roughly corresponding to Exploration, Preservation and Education, *i. e.*, creating public interest in the knowledge and care of, and the love and respect for, the national relics through Museum and similar demonstrations. In keeping with these views the Department carried on activities in all the important

branches of Archæology which are briefly set forth in the following pages. For a more detailed account the reader is referred to *Archæological Survey of India Reports* from 1912-13 to 1926-27 and the *Annual Reports* of this Department from 1922-23 onwards.

EXPLORATION.

(a) Listing of Monuments.

The first step towards the carrying out of an efficient and comprehensive campaign of conservation work it was essential to take stock of all the monuments in the State and to decide which of them were worthy of repair and preservation. Hence the principal task with which the Department occupied itself during the first six years of its existence was to compile a complete and accurate List of Monuments. The scope of the proposed list was much wider than was necessary merely for the purposes of conservation; for the lists were intended further, to serve as a basis for research work in all branches of Archæology in the

State. In order to accomplish this object, every important monument reported by District Officers or by local informers was visited and notes were made regarding the history of the monument, the legends connected with it, its architectural and artistic features, its inscriptions if any, its existing condition and the measures necessary to secure its preservation. Information was also collected about local cults, place names, coins and other minor antiquities, every thing in fact which was calculated to throw light on the ancient history of the State. Photographs were taken, and drawings were made of all important monuments, and mechanical estampages were prepared of all available inscriptions for permanent record. As a result of this exploration a number of ancient sites, buildings, sculptures and inscriptions which were hitherto unknown have been discovered and new light has been shed on many a monument regarding which the information already available

was either incomplete or inaccurate. The detailed information thus collected is being embodied in an *Archaeological Directory of Gwalior State* which is under preparation. Here it is only possible to give a bare outline of the wealth of archaeological remains which the State possesses.

Sites of Ancient Cities.

The important ancient sites are Ujjayini (near modern Ujjain), Vidisa (modern Besnagar near Bhilsa), Padmavati (modern Pawaya, 14 miles to the south-west of Dabra), Kuntalapura (modern Kotwal, 25 miles north of Gwalior), Dasapura (modern Mandasor), and Tumbavana (modern Tumain, 6 miles south of Pachhar), which, when properly excavated, are likely to throw a flood of new light on ancient history.

Of these Ujjayini is the most ancient as also the most important. It is mentioned in the ancient religious works of the Buddhists, the Jainas and the Hindus. It is associated

with the popular heroes Udayana or Vatsaraja and Vikramaditya of hoary legend, was a well known seat of learning, commerce, culture and religion long before the advent of the Christian Era, and was the capital of the Western Provinces of the Mauryan and the Gupta Empires. It also played an important part in the mediæval and modern history of Western India. The site of the old city extends along the bank of the Sipra about a mile to the north of modern Ujjain. It is in the form of a long, elevated patch of ground popularly known as *Kot*. Brick wallings, pieces of old pottery, coins and other signs of ancient habitation are exposed here often when the ground is washed off during the rains. It is an extensive site and requires patient labour and liberal funds for systematic exploration.

The city of Vidisa also is mentioned in the Buddhist and Jaina literature and the Hindu Puranas. The Buddhist religious colony of which the remnants are

now seen at Sanchi, was closely related to it. It was the capital of Agnimitra, a Sunga Prince who is immortalised by Kalidasa in his play the *Malavikagnimitra*. It is also described by the same poet in the *Meghaduta* and by Banabhatta in the *Kadambari*. The site is still marked by mounds and other vestiges of ancient habitation. It was tapped some years ago but requires being excavated on a large scale.

Padmavati and Kuntalapura were the capitals of Naga kings who flourished in the 3rd century A. C. Padmavati is mentioned in the Vishnu Purana and a vivid description of the city is given by Bhavabhuti in his famous play the *Malati-Madhava*, the scene of which is laid in the city. The place also appears to have possessed a University which attracted students even from far off lands. Coins, brick foundations and other relics referable to the early centuries of the Christian Era have been traced here.

Dasapura possesses a number of relics of the 5th and 6th centuries A. C. Trial excavations were made here in 1923 which revealed some new monuments and threw light on those which were already known.

Tumbavana is mentioned in the Buddhist literature as a stage on the old road from Sravasti to Pratisthana and is also referred to in two of the votive inscriptions on the *Stupa* at Sanchi. The place possesses some rock-cut cells, and remains of structural monuments and sculpture of the Gupta and Mediæval periods.

Monumental Antiquities.

Coming to monuments above ground, Buddhist remains exist at Besnagar and Bigan (District Bhilsa), Bagh (District Amjhera), Khejria Bhop (District Mandasor), and Rajapur (District Narwar). Vidisa (Besnagar) was an extensive Buddhist centre and vestiges of that religion in the form of *Stupas* and *Viharas* ranging in date from the

3rd century B. C. to the 10th century A. C. exist in large numbers at Sanchi and other places near Bhilsa, though most of these are now included in the adjoining territories of the Bhopal State. Parts of the railing of a *Stupa* and capitals of monolithic pillars found at Besnagar are now preserved in the Archaeological Museum at Gwalior. Bagh possesses a series of big *Vihara* caves or monastic dwellings (circa 5—7th century A.C.) hewn out of living rock and decorated with fine frescoes, which even in their present fragmentary condition amply testify to the high water-mark the art of painting had reached in India in those days. A Buddhist *Vihara* (8th or 9th century A. C.) is cut out in the face of a hill near the village of Khejria Bhop. There is only one Buddhist monument in Northern Gwalior, namely, a *Stupa* of a late date at Rajapur.

Hindu and Jaina relics are met with at several places. The earliest Hindu monument is a *Garuda* pillar related to a temple of Vasudeva at Besnagar which bears an interesting Vaishnava inscription,

set up by Heliodoros, a Greek, who calls himself a Bhagavata and thus appears to have been a convert to Hinduism. The Brahmanical and Jaina caves excavated in the Udaygiri hill, 5 miles west of Bhilsa Railway Station, possess some fine sculptures and inscriptions dating from the Gupta period (400 to 600 A. C.). The colossal image of Varaha is perhaps the largest and best in India. Hindu temples of the Mediæval period (800 to 1400 A. C.) are found at Gwalior; at Suhania and Padhavli (District Tonwarghar); at Surwaya, Terahi and Tongra (District Narwar); at Kadwaha (District Esagarh); at Badoh, Udaypur and Gyaraspur (District Bhilsa); and Khor (District Mandasor). Perhaps the finest and best preserved of these is the Udayesvar temple at Udaypur, built by Raja Udayaditya, a Paramara ruler of Malwa (11th century). Kadwaha singly possesses some 15 Hindu temples of the 10th or 11th century.

At Sondni near Mandasor lie two huge monoliths of king Yasodharman probably

erected by him to commemorate his victory over the Hunas (6th century A. C.). Hindu monasteries (9th-10th centuries), rare specimens of massive stone architecture, exist at Surwaya, Ranod, Terahi, Kundalpur and Kadwaha.

The Jaina monuments in the State are no less numerous or interesting although most of them are later than the 9th or 10th century. The large and numerous Jaina statues (15th century) carved on the Fort rock at Gwalior are well-known. Similar rock cut figures but smaller in size and number are cut in Khandar hill at Chanderi. Other places possessing Jaina remains are Padhavli and Suhania (District Tonwarghar); Barai and Panihar (District Gird); Narwar, Sesai and Bhimpur (District Narwar); Dubkund (District Sheopor); Indor, Golakot, Pachrai, Buddhi Chanderi, Rakhetra, Bithla, Thoban, and Tumain (District Esagarh); Gyaraspur and Badoh (District Bhilsa); Gandhaval and Maksi (District Ujjain); and Nimthur (District Mandasor).

Good Muhammadan work is to be found at Ujjain, Chanderi, Udaypur and Gwalior. The Water-Palace picturesquely situated on an island in the Sipra at Kaliadeh near Ujjain, Koshak Mahal at Fatehabad near Chanderi and the Jama Masjid, Shahzadika-Roza and Battisi Baodi at Chanderi are notable specimens of Pathan architecture in the Mandu style (15th century). The mausoleum of Muhammad Ghaus at Gwalior is a tomb of the early Mughal period (16th century). The Jahangiri mosque at Udaypur and the Jama Masjid at Gwalior are worthy of note.

Raja Mansingh's Palace in Gwalior Fort (15th century), is a very fine example of Rajput civil architecture. Among the later monuments of the 17th to the 19th century may be mentioned, the Rajput palaces at Ater, Gohad, Narwar, Panchamnagar, Singhpur and Chanderi, the Dhumesvar Mahadev temple at Pawaya, the Charan Tirath temple at Bhilsa, temples and the astronomical observatory at modern Ujjain, the *Chhatris* or cenotaphs of Scindias at

Gwalior and Ujjain, and the *Chhatrī* of the Maharani of Jhansi at Lashkar. Besides the regular cemeteries, stray tombs of British, French and Armenian soldiers have been found so far at Gwalior, Maharajpur, Gohad, Narwar and Chanderi.

The State possesses three great hill fortresses of Gwalior, Narwar, and Chanderi, and a number of structural forts, large and small, some of which are of archæological interest. Among the latter, special mention may be made of the forts at Ater, Sheopur and Bajrangarh.

Sati and Memorial Pillars.

Numerous memorial pillars and Sati monuments with inscriptions raised in commemoration of persons killed in battle or widows who burnt themselves on the funeral pyres of their husbands are met with in all parts of the State. As most of the inscriptions are dated and mention the name of the ruling king, the old name of the village, and the district or division of which the village formed a part, they are very useful for the

reconstruction of history in general and in particular for determining the antiquity of the villages in which they stand and the boundaries of the different states or kingdoms in Mediæval India.

The sculpture on the memorial pillar of a warrior killed in battle generally consists of a scene of the fight, of his ascent to the Heaven after death where he is represented either as seated on a pedestal or as reclining on a couch, and being served by celestial nymphs, and finally of his deification where he is shown in the form of a bust with a crown or matted hair, holding a rosary of beads in one hand and a citron in the other. These scenes are depicted on the pillar in different panels arranged one over another generally in the order given above. Some of the memorial pillars have an additional panel representing a row of cows and a man reclining on a bed. According to an inscription on one of such pillars, the scene implies that the man thus represented lost his life fighting in a cattle-lifting raid.

The sculpture on a Sati stone represents the husband and wife either as standing side by side holding each other's hand or as seated worshipping a *Linga*. The sun, the moon, a cluster of stars and a hand pointing upwards are depicted in the back ground, to convey the idea that the fame of the Sati shall endure as long as the sun, the moon and the stars.

The institution of the Sati appears to be an old one. It prevailed on a large scale and among all castes, especially in Rajputana and Central India where indeed there is hardly any village which does not possess a Sati stone. The oldest memorial pillar (6th century A.C.) so far found in the State is the one at Hasalpur (District Sheopur) now brought into the Archæological Museum. Another interesting memorial pillar is at Terahi. The inscription on this pillar commemorates the death of a warrior in a battle with the Karnatas probably referring to the War between Sri Harsha of Kanauj and Pulakesion II Chalukya of the Deccan

(7th century, A. C.). Memorial pillars of the 9th and 10th centuries are found at Terahi, Sakarra and Gadhi Barod (District Narwar), and Badoh (District Tonwarghar). Sati stones ranging in date from the 11th century onwards are found in places too numerous to mention.

(b) EPIGRAPHY.

The State possesses a large number of epigraphical records mostly engraved on stone. Most of these have been copied and preserved properly classified and labelled by the Department. Their historical value may be gauged when it is known that they range in date from the 2nd century B. C. to the 18th century A. C. and refer themselves to various kings of over twenty one different ruling dynasties of Early and Mediæval India, besides a few kings whose lineage is not yet definitely known. The important inscriptions in Sanskrit and allied languages comprise the Besnagar inscription of Heliodoros

(circa 150 B. C.); the Besnagar inscription of Gautamiputra of about the same date; the Udaygiri inscriptions of the time of Chandragupta II and Kumaragupta I (401-425 A. C.); the Pathari rock inscription of Maharaja Jayatsena (5th century A. C.); Mandasor inscriptions of Naravarman (404 A. C.); of Kumaragupta and Bandhavarman (437 to 472 A. C.); of Govindagupta and Prabhakara (467-468 A. C.); of Yasodharman-Vishnuvardhana (542 A. C.); the Tumain inscription of Kumaragupta and Ghatotkachagupta (435 A. C.); the Gwalior inscription of Mihirakula (circa 525 A. C.); the Bagh copper-plate grant of Maharaja Subandhu of Mahishmati (6th century A. C.); the Sondni pillar inscription of Yasodharman (circa 535 A. C.); the Hasalpur inscription of Nagavarman (circa 550 A. C.); the Terahi memorial pillar inscription of a warrior who fell in battle with the Karnatas (circa 625 A. C.); the Mahua Mahadeva temple inscription of Sri Vatsaraja (circa 650 A. C.); the Pathari pillar inscrip-

tion of Parabala Rashtrakuta; the Gwalior Chaturbhuja temple, Sagartal and other inscriptions of Ramadeva and Bhojadeva of Kanauj (875-76 A. C.); the Terahi inscription of Gunaraja and Undhabhata (903 A. C.); the Ranod inscription and another inscription of an unknown find-spot referring to a long line of Saiva ascetics who built temples and monasteries (9th and 10th centuries); the inscriptions of three different lines of the Kachhapaghatas found at Gwalior, Suhania, Tiloni, Naresar and Dubkund (11th and 12th centuries); Jeeran inscriptions of Guhilas and Chahamanas (11th century); Kuretha copper-plate inscription of the Pratiharas of Gwalior (13th century); the stone and copper-plate inscriptions of the Paramaras of Malwa found at Udaypur, Ujjain, Bhilsa, Karnawad, Balipur, Bagh and Ghusai (11th and 12th centuries); the Udaypur and Ujjain inscriptions of the Chaulukyas of Anahilapataka (12th century); the Chanderi inscription of a new branch of Pratiharas (circa 13th century);

the numerous records of the Jajapellas of Narwar, found at more than a dozen places chiefly in the Narwar and Esagarh Districts and at Udaypur in the Bhilsa District (13th century); the inscriptions of the Tomaras of Gwalior found at Gwalior, Barai, Padhavli, Subania and Narwar (15th century).

Besides these there are a few inscriptions referring to Kakkuka, Hammiradeva, Trailokyavarman, Chamundaraja, Avanti-varman and some other kings about whose lineage we have as yet no definite information.

There are a few Hindi inscriptions which refer to Muhammadan Kings, Sultans and Emperors. These dynasties are however better represented by Arabic and Persian inscriptions, which are no less numerous or valuable and are found at various places all over the State and range in date from the 14th to the 18th century. The more important of these inscriptions are :—

(a) *Early Sultans of Delhi*—Those of Ala-ud din Khilji, Firoz Tughlaq and

Ibrahim Lodi at Chanderi, Muhammad-ibn-Tughlaq and of Islam Shah Sur at Udaypur, and of Sikandar Lodi and Adil Shah Sur at Narwar.

(b) *Sultans of Malwa (Mandu)*—Those of the first four Sultans at Chanderi and of one or another of these at Shivpuri, Miana, Kadwaha, Udaypur, Bhilsa, Ujjain, Mandasor and Jawad. Inscriptions of the Mughal Emperors of Delhi from Humayun to Muhammad Shah exist at Nurabad, Gwalior, Antri, Narwar, Dongari, Kolaras, Ranod, Chanderi, Udaypur, Bhilsa, Ujjain, Kaliadeh and Mandasor.

Many of these inscriptions have been discovered by the present writer, who proposes to edit them as time permits, first in well-known Journals such as the *Epigraphia Indica* the *Indian Antiquary*, and later on separately in a book form. A beginning has been made and some Arabic and Persian inscriptions have recently been published in the *Indian*

Antiquary, the Indian Historical Quarterly and the Epigraphia Indo-Moslemica.

(c) Numismatics.

The numismatic work of the Department chiefly consists of the examination of treasure-trove coins found in the State. Such examination was until five years ago done for the State by the Archaeological Superintendent in the Indian Museum, Calcutta. Now it is done by the State Archaeological Department itself. Moreover, the collection in the State Museum and some private collections were also examined and systematically catalogued. The coins thus dealt with during the last five years numbered over 5,000 and cover almost all periods of Indian History from 400 B. C. down to modern times. Classified according to different types and ruling dynasties represented, pre-Muhammadan coins include (1) Karshapanas or punch marked, (2) uninscribed cast coins, (3) Indo-Greeks, (4) Indo-Parthians, (5) Kushan, (6) Satraps of Mathura, (7) Western Kshatrapas, (8) Andhras, (9) Nagas, (10) Guptas, (11) Kalachuris, (12) Haihayas,

(13) Indo-Sassanian, (14) Tomars of Ajmer, (15) Rathors of Kannauj, (16) Chandellas of Bundelkhand, (17) Kings of Vijayanagar.

The Muhammadan and later coins represent (1) Early Sultans of Delhi, Sultans of (2) Gujrat, (3) Jaunpur and (4) Malwa, (5) Mughal Emperors of Delhi, (6) Gurkhali Dynasty of Nepal, (7) Kings of Kashmir, (8) Ceylon, States of (9) Rajputana (10) Central India, and (11) Kathiawad, (12) East India Company, and (13) Nawabs of Oudh.

The Department has made its own collection of select coins partly acquired from treasure-trove finds, partly purchased from coin dealers, and partly received in exchange or as presents from Antiquarian Institutions outside the State. Out of these, typical coins are exhibited in the Museum while others are preserved in a cabinet in the office.

(d) Excavations.

As remarked already a number of promising sites for archæological excavations

exist in this State such as Ujjayini, Vidisa, Padmavati, Dasapura, Tumbavana, etc. But no excavations on a large scale have yet been attempted or are contemplated in the near future as the monuments which are already above ground and are exposed to the destructive forces of Nature have a prior claim on our attention and our limited funds. The Department has not, however, been altogether inactive in this useful branch of archaeological research. During the very first two years of the existence of the Department, trial excavations were carried out at Besnagar, the site of the ancient city of Vidisa, with the co-operation of Mr. (now Dr.) D. R. Bhandarkar, then of the Government Archaeological Department and the results achieved were not altogether insignificant, although it was found that the remains of the ancient city had either been tampered with by later generations for building materials or had been washed off by floods of the two rivers in the fork of which the site is located. A brick building referable to the Mauryan age

(300 B. C.), the stone railing which enclosed the premises of the Vasudeva temple with which the Garuda pillar of Heliodoros was connected (2nd century B. C.), and the remains of a [sac]rificial hall (*Yajnasala*) of about the 5th century A. C. were unearthed. A number of ancient punch-marked coins (3rd century B. C. to 2nd century A. C.), pieces of ancient pottery, clay toys, iron implements and inscribed clay seals belonging to certain officials and private persons were also discovered which are now exhibited in the Archaeological Museum. An important discovery resulting from these excavations consisted of some metal wedges used at the bottom of the Garuda pillar, a specimen of which when analysed by Sir Robert Hatfield, a high authority on steel, in England, was found to be of real steel. This proves that India knew the process of steel making as early as the 2nd century B. C. The excavations tried at the same time on the top of the Udaygiri

hill exposed the plinth of a large Gupta temple and a number of fragmentary sculptures.

Small excavations were also carried out at Mandasor, Sondni and Khilchipura which now cover the site of ancient Dasapura. These excavations were primarily intended to clear our ideas regarding some of the ancient monuments of the 5th and 6th centuries A. C. which lay half-buried there.

The diggings near the large and imposing sculpture of Siva in the Mandasor Fort showed that the original Gupta temple to which the sculpture evidently belonged had disappeared altogether, although the existing pavement which was unearthed some 16 feet below the present ground level probably belonged to that temple and that after the sculpture had been mutilated an attempt had been made in later times to re-erect it on a new pedestal.

The excavations round the famous pillars of Yasodharman at Sondni revealed the original foundations of the two columns

showing that the pillars are lying on their original site. The nature of the crowning figures of the columns was, up to the time of the excavations, a matter of doubt. But the discovery of a double head with two faces looking in opposite directions, near the base of one of the columns proved beyond doubt that the crowning pieces consisted of double human figures standing or seated back to back. The excavations also exposed the foundations of a large brick temple of Siva in the near vicinity of these columns. A large piece of stone which is lying on the top of the mound and which some writers mistook for a remnant of a third column is really the stump of the *Sahasra Linga* enshrined in the brick temple.

The diggings round the carved pillar at Khilchipura exposed the original foundations on which the pillar still stood though in a slightly deflected position and the remains of a brick temple close to it. The nature

of the sculpture on the base of the pillar which was so far buried under ground made it clear that the pillar was a part of a Torana gateway connected with the brick temple. The other pillar of the Torana was found to have been removed from its site and in fact one of its fragments was found stuck up in a wall of the Mandasor Fort. The entire pillar has since been removed and set up in the Mandasor Fort.

Trial excavations were also made at Pawaya situated at the confluence of the Sind and the Parvati about 40 miles to the south-west of Gwalior. The site is identified as the ancient town of Padmavati, one of the three capitals of the Nagas (for a detailed description of the site, see my article 'The site of Padmavati', in the *Annual Report of the Archaeological Survey of India* (1915-16, pp. 104-105).

Naga coins and sculptures dating from the Sunga and Gupta period (100 to 500 A. C.) are found here and the ground

in the whole area is studded with brickbats. Brick wallings are met with under ground and the whole looks like a promising site for excavation. As the history of the Nagas is still veiled in obscurity it is hoped that systematic excavations of Padmavati may illuminate that obscure period of Indian History. The work however is an expensive one and with the limited funds at our disposal we have but to work little by little and wait patiently for the fulfilment of the expectations.

The spot selected for the trial excavations was a conspicuous artificial mound about half a mile towards the north, outside the site of city proper, measuring 200 feet by 200 feet, and 30 feet high. The surrounding ground was covered with brickbats and a palm capital of a stone pillar was discovered lying at its foot some years ago. There was therefore every indication that the mound contained in its womb the ruins of an ancient structure.

On opening the mound by means of radiating trenches on all the four sides, the retaining walls of a big square platform were lighted upon. The position of the four sides of the platform having been defined, digging was concentrated on the east side where the approach steps and a gate were expected to exist. So far we have been able to clear up the east face, the four corners of the platform and small portions, here and there, of the other three retaining walls. The platform is a solid one. It is constructed of large bricks ($18'' \times 5'' \times 3''$) laid in clay mortar and rises in a number of stages each marked by an offset. Each side measures 140 feet long approximately and is at present 30 feet in height. So far no approach stair or gateway has been discovered. Remnants have been found of a smaller platform also square on plan and superimposed upon the lower one. The latter platform is also a solid one and measures 56 feet each way. The exterior of this platform is decorated with a horizontal moulding at

the base and ornamental vertical pilasters at regular intervals, all in brick. It appears that the exterior of the building was further decorated with terra cotta figures and carvings, a number of which have been found in the diggings. None of these however was found *in situ*.

On the evidence so far disclosed it has not been possible to decide once for all the nature of the monument that we have come upon. The solidity and the dimensions of the platform point to its being a *stupa*. Instances of *stupas* with square plinths are not uncommon. But, on the other hand, no relics or sculptures distinctly Buddhist or Jaina have so far been found associated with this structure. A well sunk in the centre of the platform and carried down right up to the ground-level, disclosed no traces of any kind of relics. Moreover, the few pieces of stone sculptures that have been unearthed in these excavations are all of a Brahmnical nature. Further excavations will alone show the true state of

things and further surmise is therefore reserved.

Conservation.

While the list of monuments showing their locality, ownership, architectural features, archæological and historical value, existing condition and requirements from the conservation point of view was under preparation, the great World War raged furiously and the consequent financial stringency hampered for a time the progress of peaceful works in our State as everywhere else. In due course the list was completed. The individual monuments listed number over twelve hundred, whereas the number of monuments worth repairing and preserving comes to nearly three hundred, half the number of which are fit to be maintained in permanent good order. When fortunately the war had come to a successful close a scheme and programme of repair and preservation works were drawn up and submitted,

and they received the sanction of the Darbar, with certain modifications.

According to the new arrangement the budget grant for the Department was revised and raised. The ordinary budget provided for an annual recurring grant to be utilised for smaller works of conservation and annual upkeep of conserved monuments, and the Department was allowed to apply for non-recurring special grants over and above the ordinary budget, for works of larger magnitude.

In carrying out the programme of works preference is being given to monuments according to their historical and architectural value, their condition and situation.

The conservation work was commenced in right earnest in Samvat 1977 (1920-21) and the following monuments have been repaired since, at a total cost of over Rs. 1,65,000.

The temples at Suhania and Padhavli (District Tonwarghar), the Gujar Mahal palace

in Gwalior Fort built by Raja Man Singh for his favourite Gujar queen Mriganayana, the great mausoleum of Muhammad Ghaus, a well-known Muhammadan saint—built in the early part of Akbar's reign, and the tomb of Tansen (Orpheus of India,) the greatest musician India has ever produced, at Gwalior (District Gird); the 10th century temples and Hindu monastery in the Gadhi at Surwaya near Shivpuri, another Hindu monastery at Ranod, locally known as Khokhai and the old tank connected with it, and the Kachehri Mahal, Sikan-dar Lodi's mosque, Makaradhvaj Tal and the Roman Catholic chapel on the Narwar Fort, an inscribed monolith (Jait Khamba) and the Armenian tombs at Narwar (District Narwar); the imposing four storeyed building in Mandu style known as Koshak Mahal, the tomb called Bada Madarsa, the Kati Ghati (Rock-cut gateway) and other monuments in and near Chanderi, ruined Jaina temples at Budhi Chanderi (District Esagarh); the great

Gadarmal temple, the Solah Khambi Hall, the Dasavtara and Jaina temples at Badoh, the Udayesvar temple built by the Parmara Raja Udayditya at Udaypur, which is perhaps the best old temple in this State, and other minor monuments at Udaypur, the well-known Heliodoros pillar at Besnagar near Bhilsa, the Brahmanical and Jaina caves excavated in the Udaygiri Hill (near Bhilsa), the mosque known as Bijaymandal and the tomb known as Gumbaz-ka-Maqbara both in the town of Bhilsa (District Bhilsa); the astronomical observatory built by that lover of learning Raja Jai Singh, and the Chaubis Khamba (a gateway) at Ujjain (District Ujjain); the Yasodharman's pillars of victory at Sondni, the huge monolithic sculpture of Siva, and a pillar of Torana gateway both in the Mandasor Fort (District Mandasor). The well-known Buddhist caves at Bagh (District Amjhera) which possess the very rare fresco paintings nearly 13 centuries old and which being excavated in a very weak and fragile variety of rock

are in a sad state of disrepair have also been taken in hand. Most of the caves of this group have collapsed and a few of the remaining worth rescuing have been freed from the enormous mass of their own debris with which they were choked. New masonry pillars in place of old decayed columns are being built to support the overhanging ceilings and in short no stone is being left unturned to save these valuable caves from further decay. The fresco paintings the like of which have survived only in one more place in India, viz, Ajanta caves in the Hyderabad State and which are fast fading away, being exposed to weather and rain, the protecting ceiling having fallen away, have been copied through competent artists, to full scale and carefully preserved and exhibited in our Archæological Museum. With a view to protect them *in situ* against further damage from weather and vandalism a sound covering has been provided and still further an attempt has been made to prolong the life

of original frescoes by binding the damaged edges of the plaster, on which the frescoes are painted, with fillets of suitable mortar and treating the surface chemically under the advice of the Archæological Chemist in India.

Upkeep.

All the conserved monuments are annually inspected and maintained in good order by doing necessary repairs and clearance after rains and important groups of monuments are put in charge of caretakers who are responsible for the proper upkeep of the monuments and for helping visitors in seeing the same. Besides, descriptive notices printed or engraved on stone are set up as a rule near each monument as a part of its conservation, to give in brief an account of the monument for the information of visitors.

Photography and Drawings.

The Department has photographed all the important monuments, sculptures and minor antiquities in the State. The photographic negatives thus prepared

and preserved number over 2,000. Lantern slides of select monuments, sculptures and inscriptions, have also been prepared. Prints from these negatives are sold to public at moderate prices. A classified catalogue of negatives is under preparation and will be published for the use of the interested public.

The Department has also been preparing and recording plan drawings especially of those monuments which have been conserved.

Museum.

The idea of having a Museum of Antiquities at Gwalior was conceived sixteen years ago simultaneously with the creation of the Archaeological Department. An order was issued to collect at Gwalior all movable antiquities of value lying scattered and uncared for in the different districts. But as long as a suitable building to exhibit them in, had not been set apart, it was not practicable to give full effect to this order. Still a beginning was made immediately and

a few sculptures and inscriptions picked up at different places were brought to Gwalior and placed in an open space in the Phoolbagh Garden. Then in the course of listing tours in the districts loose antiquities suitable for the Museum were regularly noted.

About the middle of 1920 the Gujari Mahal, situated near the Gwalior Gate of the Fort, was assigned for the location of the Museum. It was found necessary to make minor additions and alterations to adapt it to the requirements of the Museum. These changes were carried out in 1921, and a beginning was made in that year to equip the Museum. The initial collection having been completed, the work of classifying, arranging and labelling the exhibits was taken up immediately and finished before the end of January 1922, so that the Museum was ready by the time H. R. H. the Prince of Wales visited Gwalior (early in February). Since then the Museum is open to the Public.

The Museum contains numerous stone inscriptions, sculptures, carved architectural pieces, metal images, copper-plate inscriptions, palm leaf manuscripts, old coins, seals, pieces of pottery, terra cotta toys, iron implements, paintings, and photographs illustrating the art of this part of the country from the 3rd century B. C. down to the 18th century A. C., mostly collected from the different parts of the State.

Most of the inscriptions now preserved in the Museum are included in the list given above under Epigraphy. The more important sculptures comprise a figure of seated Buddha, images of many of the Jaina Tirthamkaras, capitals of monolithic pillars in varying shapes such as bell or lotus, lion, eagle, fish, man and palm, parts of the railing of a Buddhist *stupa*, numerous sculptures representing the various gods and goddesses of the Hindu Pantheon as for instance Vishnu and Lakshmi, the ten *avatars* of Vishnu, Siva and Parvati, the Lakulisa incarnation of Siva, the marriage of

Siva and Uma, Brahman, Surya, most of the Guardians of the Quarters such as Indra, Agni, Yama, and Kubera, Rahu and Ketu, the Yaksha Manibhadra, Ganesa, Kartikeya, Hari-Hara, Ardhanarisvara, and various goddesses including the seven Mothers, Indrani, Kali, Sarasvati, and some of the Yoginis. Among miscellaneous sculptures a group consisting of a queen-mother reclining on a couch with a baby prince by her side and served by a number of female attendants, and a group of two angels flying in the air, are noteworthy.

The small antiquities exhibited here consist in old coins and stone, terra cotta and metal objects unearthed in the excavations at Besnagar and Pawaya. Enlarged photographs of interesting ancient monuments in the State, and miniature paintings have been hung up on the walls of the hall. Brass and copper images, inscribed copper plates, palm leaf manuscripts and impressions of inscriptions in different scripts of ancient India, found in the State are on

view. But perhaps the most valuable exhibits in the Museum are the full size copies of the Bagh frescoes in colour.

A word is needed here with regard to the arrangement of exhibits in the Museum. The exhibits have been classified in groups and shown in different rooms in the following order:—

(1) Inscriptions, (2) Capitals of monolithic pillars, (3) Pictures and small antiquities, (4) Jaina Tirthamkaras, (5) Jaina Chaumukhas, (6) Two sculptures of the Buddha, (7) Animals, (8) Guardians of Quarters, (9) Parts of the railing of a Buddhist *Stupa*, (10) Bagh frescoes, (11) Architectural pieces, (12) Yakshas and demi-gods, (13) Mother and baby, (14) Figurines and limbs, (15) Miscellaneous figures, (16) Miscellaneous goddesses, (17) Goddesses, (18) Siva and Parvati, (19) Impressions of inscriptions, (20) Miscellaneous gods, (21) Varaha and Nrisimha, (22) Vishnu and Lakshmi, (23) The ten incarnations.

There are among these a few large and important sculptures which, though they fall into one or another of the classes, are exhibited in separate rooms by themselves as by being so placed their individual importance is emphasised and they are able to attract better attention. For the guidance of visitors sign-boards have been provided for all important rooms indicating the general nature of their contents and all important exhibits are furnished with labels. A brief *Guide to the Museum* has been published which is available locally for a nominal price. Further a whole-time Curator is present on the spot to guide and help visitors in the more minute inspection or study of exhibits.

The Museum is being developed and improved slowly but steadily year after year. The institution attracts annually a large number of visitors not only from different provinces of India but also from various other countries of the civilised world, and has evoked words of appreciation

from many of them. It would not be out of place to quote here a few select remarks from distinguished archaeologists recorded in the visitors' book maintained at the Museum.

(1) Sir John Marshall, the Director General of Archaeology in India.

"It is a very great pleasure to me, who remember the Gujari Mahal in its old ruined state—dilapidated, covered in jungle and half filled with debris—to see it in its present well-cared-for condition and it is no less a pleasure to see to what excellent purpose its courts and chambers have been put by Mr. Garde, the State Superintendent of Archaeology. The task of collecting, arranging, setting up and labelling so many antiquities must have been a difficult one and Mr. Garde deserves the thanks of every one interested in the monuments of India, for the manner in which he has discharged it. I congratulate him as well as the Gwalior State on this excellent achievement."

(2) Dr. D. R. Bhandarkar, late of Archaeological Survey of India, and now Professor of Ancient Indian History and Culture in the Calcutta University :—

“The one Museum of its kind well arranged and well-exhibited so far in Central India and Rajputana.”

(3) Dr. Miss Stella Kramrisch, Professor of Art in the Calcutta University :—

“Surroundings, the building and the exhibits in the Museum form a splendid unity. The images are shown to their best advantage.”

Publicity.

Hand in hand with the foregoing activities, it was also thought desirable to educate the local public to appreciate and respect the wonderful relics of ancient art and architecture of their country and to make monuments better known to the travelling public in general and foreign tourists in particular with a view to attract them to visit the State, to see its activities in the

various fields of public welfare and to help towards the opening up of its resources. To meet this manifold object the following measures have been devised and are being gradually put into practice as the necessary funds and opportunities become available.

(1) Descriptive notice-boards are put up near every conserved monument stating in brief, its historical, architectural, or artistic features.

(2) Stone boards are put up at Railway Stations and on motor roads, calling attention of travellers to important archæological monuments in the neighbourhood.

(3) Views of interesting Archæological monuments are exhibited in Railway carriages, at Railway Stations, at Hotels and at Dak and Inspection Bungalows.

(4) Different Companies and Bureaus who arrange programmes of tourists are advised to include in the programmes visits to monuments in our State.

(5) Descriptive notes on monuments and places of archæological interest in the State are contributed for incorporation into well-known Travellers' Handbooks and in Railway publications.

(6) Illustrated articles on our monuments are contributed to Indian and Foreign Journals.

(7) The Department holds a periodical "At Home" generally in the premises of the Museum, when guests are shown round and entertained with a magic lantern show and lecture, thereby bringing them into touch with the different monuments in the State and with the activities of the Department.

(8) Lantern lectures are delivered at other suitable gatherings at headquarters and in the districts.

(9) Annual Reports of the Department, illustrated Guide Books, Albums, pamphlets and picture post-cards are published and sold at nominal prices.

The following publications have been brought out so far. Others are in hand or in press and will be out in due course.

(1) Archæology in Gwalior in English and Hindi (2) *The Bagh Caves* (3) *The Gwalior Fort Album* in (a) English and (b) Hindi (4) *A Guide to Archaeological Museum* (5) *A Guide to Chanderi* (6) *Souvenir of Gwalior* (7) *Surwaya Album* (8) *The Bagh Caves* (a small pamphlet).

Of these the monograph on *the Bagh Caves* is the most important. It is a joint publication of the Gwalior Archæological Department and the India Society London. The book has been favourably reviewed by the Press both in India and Europe.

Further, *the Directory of Archaeological Monuments of Gwalior State* is also under preparation which besides giving a full account of each individual monument will be prefaced with general chapters dealing with the history, topography, art, architecture and numismatics of the State. It

will be accompanied by an Archæological Map of the State, photographic illustrations, bibliographical references and a complete index. It will thus form the basis on which Archæological research in Gwalior will be built up and will provide scholars with full, accurate and reliable information regarding the antiquities in this State which has hitherto been wanting.

PART II.

A BRIEF DIRECTORY

OF

IMPORTANT PLACES

OF ARCHÆOLOGICAL INTEREST

IN GWALIOR STATE.

Note.—Abbreviations used in the following are :—

W. R. = Waiting Room.

D. B. = Dak Bungalow.

1. Ater.

Ater is 18 miles by metalled road to the north-west of Bhind, a terminus station (W. R.) on the Gwalior Light Railway, and a commercial town (D. B.) on the Gwalior-Etawah Road about 54 miles north-east of Gwalior.

The tract of country round about Ater is called Bhadavar after the Bhadauria clan of

Rajputs who inhabit it. Ater was the capital of Bhadavar till it was conquered by the Scindia towards the end of the 18th century. The only monument now worth a visit at Ater is the fort.

Ater Fort (plate I) is perhaps the largest and most important among the structural forts in Gwalior State and being situated in the midst of the Chambal ravines, is of some strategical importance. According to an inscription on the north wall of the fort its name was Devagiri and its foundation was laid by the Bhadauria Raja Badansingh Deoju in A.C 1645 and the work was completed by his son Mahasingh Deoju in A.C. 1668. The statues of these two kings installed in a room in the fort still exist. The *Diwan-i-Khas* and a large open platform probably covered with a *shamiana* when used as *Diwan-i-Am*, and numerous well-built apartments for the royal family, portions of the upper storey of which are adorned with *jali* work in stone and mural

decoration in plaster, are all now in a ruined condition. A tall seven storeyed tower (*Sat Khana*) rises in the centre of the fortified area overlooking the surrounding country.

2. Badoh.

It is now a small village 12 miles by road to the east of Kalhar station (W. R.) on the Bombay-Delhi main line of the G.I P. Railway. The road up to Pathari (10 miles) is metalled but the remaining portion is *kachcha*. Visitors will do well to leave their wheeled conveyances at Pathari and visit Badoh by a short footpath, the regular cart track being circuitous and strewn with boulders.

Badoh, though now a petty village, was a prosperous town in the mediæval times as is testified by the numerous ruins of temples mainly disposed round a large tank on the south of the village. The other fine tank and ancient monuments now included in the neighbouring village of Pathari also formed

part of the same old town. The ancient name of the place according to a local tradition was Badnagar (Vatanagara) which, however, is not mentioned in any known inscriptions. As for history very little is known about the rulers of this locality in the mediæval period, or about the builders of the old monuments.

The more important of the ancient monuments at Badoh are (1) Gadarmal temple, (2) Sola-Khambi hall, (3) Dasavatara temples, (4) Satmarhi temples and (5) Jaina temple.

Gadarmal Temple.—This is the largest of all the temples in these ruins. Owing to its enormous height it is a very conspicuous land-mark in the locality and is visible from a long distance. The temple as it stands at present is not wholly in its original form but consists of two distinct parts belonging to different periods: (1) the lower portion or basement of shrine, and the porch, which are the remnants of the original temple of

about the 9th century A.C., (2) the *sikhara* or spire which is a later substitute for the original spire and which is made up of heterogeneous pieces picked up from the ruins of different Hindu and Jaina temples. The principal temple was surrounded by seven attendant shrines (all of which are now in ruins), the whole standing on a spacious platform. The retaining walls of the platform were decorated with mouldings and niches inset with sculptures, as can be seen from its front face which is preserved. A beautifully carved *torana* gateway stood over the projecting staircase which led to this platform, but it is now badly ruined. The platform stands at the centre of a large enclosure which is entered through a gateway on the north. In front of this is a large old tank.

The plan of the principal temple is rather unusual. It consists of an oblong (and not as usual a square) shrine room and an entrance porch without a *sabha-mandapa* and

in this respect this temple is somewhat similar to Teli-ka-Mandir on Gwalior Fort.

The exterior of the basement has the usual mouldings and niches inset with images of gods and goddesses of the Hindu Pantheon. The attendant shrines sheltered subsidiary idols, only one of which—that of the Sun-god—has survived in the shrine at the north-west corner. On the whole the sculpture and the carving on this temple are unusually fine, and the entrance porch is particularly imposing.

An image of a goddess is carved on the dedicatory block of the door lintel and several images of goddesses and a fine large sculpture of a mother goddess with a divine baby (plate X) were found lying in the debris inside the shrine room. Further, the interior of the shrine room has a continuous line of pedestals running along its back and side walls. There is a series of socket holes in this line of pedestals indicating that a row of idols was installed here.

Evidently these idols were none other than the images of goddesses that were found in the debris and which are provided with tenons at the bottom. All this indicates that the temple was sacred to goddesses (possibly Yoginis), although the shrine room is now vacant.

According to a popular legend current in the locality, the temple is believed to have been constructed by a shepherd (*Gadaria*) and hence its name Gadarmal.

Sola-Khambi.—The structure is called Sola-Khambi or sixteen pillared hall (plate XXI) from the number of pillars which support its flat roof. The exact purpose of the building is not known. As it is situated just on the bank of a tank it was probably a pleasure resort. On architectural grounds it may be assigned to the 8th or 9th century A. C.

Dasavatara Temples.—The group consists of shrines dedicated to one or another of the ten incarnations of Vishnu. There is

also a temple in the shape of a hall which once sheltered the images of all the ten incarnations. The temples all of which are now in ruins range in date from the 8th to the 10th century A. C.

Sat-Marhi Temples.—The popular name implies the existence of 'seven shrines' in this group. At present only six of these are standing while the ruins indicate the past existence of many more. The sculptures in the ruins indicate that some of the shrines were Vaishnavite and others Saivite. At least one shrine was sacred to Ganesa. The sculptures include three seated idols of Buddha, the ninth incarnation of Vishnu. These temples are situated nearly a mile to the north-east of the Dasavatara temples and are contemporary with them.

Jaina Temple.—The temple consists of twenty-five different shrines or cells enclosing an oblong courtyard in the centre of which is a raised platform or *Vedi*. The different cells of the temple appear to have

been constructed at different times ranging in date from the 9th to the 12th century A. C. or even to a later period. The cells shelter images of one or more of the twenty-four *Jainas* or *Tirthamkaras*. The principal shrine which is in the southern row facing the north and a few other cells are surmounted with *sikharas*. Some are crowned with domes and others have only flat roofs. Two or three cells bear short Sanskrit inscriptions—pilgrims records—dated in the 11th century A. C.

The monuments at Pathari are (1) a rock-cut panel of '*Sapta Matrikas*', (2) a monolithic pillar, (3) a huge unfinished image of Varaha, and (4) a Siva temple. These ruins with the exception of the panel of *Sapta Matrikas* which is referable to the 5th century A. C. range in date from the 9th to the 11th century A. C.

A contemporary Sanskrit inscription is engraved on a rock-cut tablet under the panel of *Sapta Matrikas* (the seven mothers)

which is sculptured in the south face of the hill between Badoh and Pathari. The inscription mentions a king Jayatsena. The monolithic pillar stands in the village itself. It records that the pillar was set up as a *Garudadhvaja* by a chief minister of a Rashtrakuta king Parabala in V. S. 917 (A. C. 861). The unfinished sculpture of Varaha carved in a huge boulder is about half a mile to the east of the village, while the Siva temple stands in a grove at an equal distance to the south-east.

3. Bagh.

Bagh is conveniently reached from Mhow (W.R. & D. B.) or Indore (W. R. & D. B.) on the Ajmer-Khandwa section of the B. B. and C. I. Railway, being 90 miles from either place by a metalled road *via* Dhar and Sardarpore. There is regular motor service between Mhow or Indore and Bagh. Special taxis are also available. The road is punctuated at regular stages with furnished Dak and Inspection Bungalows. There is an

Inspection Bungalow at Bagh also but travellers have to make their own arrangements for food. The monuments of interest at Bagh are (1) the Mahakala temple and (2) Rock-cut Buddhist caves.

Mahakala Temple.—This is one of the only two specimens of mediæval temples surviving in this part of the country. It is nearly a mile to the east of the town. Though the temple has been damaged, it is still in use and shelters a *Siva linga*. The plinth and basement of shrine which are of stone have survived, while the *sikhara* or spire which was of brick has mostly disappeared. There is no inscriptional record on the temple but on the ground of the style of its architecture it is assignable to the 10th or 11th century A. C.

Rock-cut Buddhist Caves.—The caves are about $2\frac{1}{2}$ miles by a cart track and 5 miles by a metalled road from the town of Bagh. There is a small rest house near the caves.

These caves like similar rock excavations

in other parts of India are popularly called *Pandava Gupha* (caves of the Pandavas) but in fact these are Buddhist caves and have nothing whatever to do with the Epic Heroes. The caves are excavated in a hill overlooking the Bagh river. Originally there were many caves here but owing to the weakness of the rock they have been seriously damaged with the result that only six caves have now survived in a half ruined condition while the rest are either mere wreckages or have totally disappeared.

There are generally two types of Buddhist caves, the *chaitya* or temple and the *vihara* or monastery. The caves at Bagh are, however, varied in character, cave No. 3 being a pure *vihara*, caves Nos. 2 and 4 being combinations of the *chaitya* and the *vihara* but cave No. 5 is neither a *chaitya* nor a *vihara* but is perhaps either a refectory or an oratory.

Until recently these caves were roughly assigned to the seventh century from the

style of their architecture and painting. But a copper plate inscription since discovered pushes back the date of (at least) some of them to the 5th century A. C.

The caves possess some fine sculpture (plate XXXIII) and carving decoration (plate XXXIV) but the exquisite fresco paintings with which almost all the available surface of walls, pillars and ceilings of these caves was once decorated and which must have then displayed a magnificent panorama of the art of painting are the chief feature of attraction for this monument. Unfortunately only a very small fragment of the original has survived to this day owing to the decay of the caves, but what little is left is sufficient to bear testimony to the high water mark which the art of painting in India had reached fourteen centuries ago.

For fuller description see the monograph available at the caves.

4. Besnagar.

Besnagar is identified as the site of the ancient town of Vidisa which is described under Bhilsa (No. 5 below).

5. Bhilsa.

Bhilsa (W. R. and D. B.) is a station on the Bombay-Delhi main line of the G. I. P. Railway and is a growing centre of trade. With regard to motorable roads Bhilsa was till recently almost an island, but it is now connected with the Agra-Bombay road at Deharda 94 miles south of Gwalior and 35 miles north of Goona. This branch road runs *via* Esagarh and Pachhar. The major portion of the road between Bhilsa and Saugor is ready while the road linking Bhilsa with Bhopal is about to be completed.

The neighbourhood of Bhilsa is particularly rich in monuments of archæological interest. Besides the famous Buddhist topes (*Stupas*) at Sanchi in Bhopal State,

the under-mentioned monuments at and near Bhilsa are worth a visit.

Lohangi Rock.—This is an isolated sandstone peak near the Railway Station on the top of which are (a) a capital of an ancient pillar popularly known as *pani-ki-kundi*, (b) tomb of Lohangi Pir, (c) a ruined mosque with a Persian inscription which refers to Sultan Mahmud Shah I Khilji of Mandu (1457 A. C.) and (d) an old covered masonry tank.

Gumbaz-ka-Maqbara is a small tomb situated in the old fortified portion of the town. It consists of a single domed chamber surrounded with a verandah and shelters two grave stones. One of these bears a Persian inscription (1487 A. C.) showing that the inmate of the tomb was a big merchant. He was perhaps murdered here.

Bijamandal Mosque.—Not far from this tomb is a large mosque popularly known as Bijamandal (plate XXIV), a name which preserves the history of the

monument. The mosque is perched on the foundations of an old Hindu temple of about the 11th century A. C. The temple has been demolished and the mosque erected on its site and with its material. As a Sanskrit inscription on one of the pillars would show, the original temple was sacred to the goddess Charchika (?). The goddess had probably another name Vijaya after which temple was called Vijaya Mandir. This name survives in the popular name of the mosque which now occupies the place of the temple.

Site of Besnagar — The site of a famous ancient city mentioned as Vessanagara in the Pali books of the Buddhists and by the name of Vidisa in the Sanskrit Literature of the Hindus is about two miles to the west of the Bhilsa Railway Station and is situated in the fork of the two rivers, the Betwa (Vetravati) and the Bes. The site is still demarcated with the ruins of a city wall and numerous mounds. The ruins range in

date from the 3rd century B. C. to the 10th-11th century A. C. The Buddhist penance grove at Sanchi was originally connected with the city of Besnagar. The name now survives in that of a hamlet called Bes standing in a corner of the site.

Heliodoros Pillar.—The pillar (plate XXV) stands on a prominence on the northern bank of the river Bes—in a suburb of the town of Vidisa, about two miles from the Bhilsa Railway Station, and can be conveniently reached by a metalled road. It is popularly called Khamb Baba. It bears a Pali inscription stating that it was set up as a Garuda pillar in honour of God Vasudeva (Vishnu) by a Greek named Heliodoros who had come to the court of King Bhagabhadra of Vidisa as an ambassador from the Greek king Antialcidas of Takshasila (Taxila) in the Punjab (circa 150 B. C.) and who has styled himself as a Bhagavata, having been a convert to Hinduism.

The Caves at Udaygiri.—This group of twenty caves is excavated in the eastern face of a small hill about 4 miles to the west of the Bhilsa Railway Station by metalled road. The caves are mostly small chambers sheltering idols, though a few of them are now vacant. Two of these caves (Nos. 1 and 20) are Jaina and the remaining eighteen Hindu. They bear three Sanskrit inscriptions referring to Gupta Emperors (5th century A. C.) and possess some very beautiful sculptures of gods and goddesses of the Hindu Pantheon, the colossal image of Varaha in cave No. 5 (plate XXVI) being perhaps the largest and finest of its kind yet known. The large sculpture of Seshasayi Vishnu in cave No. 13 though much ruined is also a fine specimen of Gupta art.

6. Chanderi.

There are more than one routes to reach Chanderi. One of them is *via* Station

Mungaoli on the Bina-Kotah section of the G.I.P. Railway. Chanderi(D.B.)lies 24 miles by road to the north of Mungaoli (D.B.) and a service motor bus runs regularly between the two places. The other Station Lalitpur (W. R. and D. B) on the Bombay-Delhi main line of G. I. P. is only 21 miles by road from Chanderi but part of the road between Lalitpur and Rajghat (13 miles) is not metalled. Motorists can reach Chanderi *via* Agra-Bombay road from which a road branches off at Deharda about 20 miles south of Shivpuri and goes up to Chanderi *via* Esagarh, a distance of about 55 miles. The Chanderi-Pichhore road connects Chanderi also with Shivpuri, Jhansi and Basai.

Chanderi is one of the many places in Gwalior State which has made a mark in history. The present town sprang up after the fall of the older city of the pre-Muhammadan days, the ruins of which now known as Budhi or old Chanderi are situated about 9 miles north-west of modern Chanderi. The

present town flourished mostly under the Sultans of Mandu in the 15th century A.C. Naturally therefore there is very little of interest which goes back to an earlier period, except the rock-cut Jaina sculptures in the Khandhar hill to the south of the town. The hill fort (in its present form) and most of the numerous mosques, tombs, wells and palaces, extensive ruins of which lie scattered at and round about Chanderi date from the 15th century A. C. and after. The inscriptions on them refer to the Sultans of Malwa or their governors as the builders of these edifices. A few palaces, temples and wells are however the work of the Bundela Rajas who ruled over Chanderi in the 17th and 18th centuries. There are also a few tombs of European soldiers who fell here in battles in the 18th century.

For detailed account of Chanderi and its monuments visitors will do well to refer to the book '*A Guide to Chanderi*' available locally. The more important of the monu-

ments are briefly described below:—

The Fort.—The hill fort of Chanderi stands overlooking the town. According to a Sanskrit inscription the nucleus of the fort was built by Kirttipala, a Pratihara king, in the 11th century and was named Kirtti-durga after its builder. At present there are no old buildings of importance on the fort except the ruins of a palace (Nau Khanda or Hawa Mahal) of the Bundela Rajas and a mosque. A monument has recently been erected to commemorate the august ceremony of *Johar* performed there by a number of Rajput ladies on the eve of Babar's conquest (1528 A. C.).

Koshak Mahal.—It is recorded in *Tawarikh-i-Parishta* that in A.H. 849 (circa 1445 A. C.) Mahmud Shah Khilji I of Malwa passed through Chanderi and ordered a seven-storeyed palace to be built there. Koshak Mahal is the outcome of these orders and though now in a half-ruined

condition is still an imposing edifice not devoid of grandeur.

Later Palaces.—The Bundela kings built a number of palaces in the town of Chanderi and in charming localities outside. Some of these are the Raja-ka-Mahal in the town, the Nau Khanda or Hawa Mahal on the fort, and the Ramnagar, Singhpur and Panchamnagar Mahals in the neighbourhood of Chanderi.

Badal Mahal Gate.—It is named Badal Mahal Gate though there is no Mahal or palace with which it may have been connected. Such isolated gateways are not uncommon at Chanderi or elsewhere and were probably erected to commemorate certain important events.

Jama Masjid (plate XVIII).—It is perhaps the biggest of the mosques extant not only at Chanderi but in the whole of the Gwalior State. Its imposing domes, long arcades and wavy brackets supporting

the spacious line of eaves are its chief attractive features.

Nizam-ud-din's Family Graveyard.—Some of the Muhammadan tombs at Chanderi possess ornamental carvings of great beauty and variety of design. The most notable among these is a finely carved panel or niche (plate XIX) on a tomb in the family graveyard of saint Nizam-ud-din.

Shahzadi-ka-Roza.—Among the numerous tombs at Chanderi this one holds a high rank as a piece of architecture. Tradition preserved in its name attributes it to an Emperor's daughter but the name of its inmate or that of her royal father is not known. The building is decorated on the exterior with ornamental arches, medallions, *Kanguras* and bands of geometrical designs, once inlaid with coloured enamel tiles only traces of which now survive. The chamber was crowned with a large dome attended with cupolas at the four corners but all the five have now disappeared.

Paramesvara Tal.—Chanderi abounds in tanks in its vicinity. The most picturesque among them is the Paramesvara Tal, situated half a mile to the north-west of the town. It was probably built by the Bundela Rajas. The cenotaphs of three of these Rajas and a temple stand on its banks.

Battisi Baodi.—There are innumerable *baodies* or step wells at Chanderi, of which the *Battisi Baodi* is the largest and the best preserved. It is so called as it sinks by 32 flights of steps arranged in four stages or storeys with eight staircases in each. According to a fine Persian inscription on it the well was built in the reign of Sultan Ghiyas Shah of Malwa in A. H. 890 (A. C. 1485).

Chanderi is still known widely for its fine muslins and gold brocade work. The local Technical Institute maintained by the State for fostering this industry is worth a visit.

Chanderi is also a place of Jaina pilgrimage. Here are old rock-cut Jaina images and a

modern **Jaina** temple. **Budhi Chanderi** the older city possesses a number of **Jaina** temples of the 9th and 10th centuries A.C. in ruins, which are studded with images of *Jaina Tirthamkaras* exquisitely carved. Though **Budhi Chanderi** is now a deserted place and a haunt of wild beasts, it attracts **Jaina** pilgrims even from distant parts of India. More vestiges of **Jaina** monuments exist at **Bithla** and **Rakhetra** in the near vicinity of the old city. **Thoban**, a village 9 miles south-west of **Chanderi**, is another **Jaina** centre. It possesses a number of **Jaina** temples though comparatively of a late date, and also numerous ruins of mediæval Hindu temples.

7. **Gohad.**

Gohad (D. B.) is 25 miles to the north-east of **Gwalior** being connected with the **Gwalior-Etawah** road by a three miles long branch road. It can also be reached from **Gohad Road Station** on the **G. L. R.** whence it is 4 miles by road.

The town was founded in the 17th century A. C. by a branch of the Jat Rajputs whose descendants now rule at Dholpur. It remained temporarily in the possession of the Bhaduria Rajas (1707-1739). After many vicissitudes in which they changed hands several times the town and fort were finally taken over from the Rana by Mahadji Scindia in A. C. 1805. The places of historical interest at Gohad are (1) the fort with its palaces and (2) the tombs of Europeans.

Gohad Fort.—The town of Gohad stands on the right bank of the Vaisali river, a tributary of the Sind, and is surrounded by three fortification walls, within the innermost of which stands the massive fort, completed by Rana Bhim Singh. The fort being no more in use, is now in ruins. Remnants of fine carving in stone, and glass mural decorations, characteristic of the Rajput architecture of its age exist in the old Mahal. The fort also contains a large

palace (New Mahal) built by Rana Chhatrapati Singh who held Gohad in the latter half of the 18th century A. C. The palace is in use as the local Civil Offices and possesses some spacious halls and a gateway with profuse carving (plate IV).

Outside the town are four tombs said to be of European officers or soldiers in the service of the Scindia who were probably killed here in battles. The tombs are locally known as *Goras*, i.e., (tombs of) whitemen. One of the tombs lies about two furlongs south-west of the Dak Bungalow and is sacred to the memory of Major Peirre Lambert who died in A. C. 1780 as inscribed on the tablet of the tomb. Another old tomb lies about two miles north-east of the bungalow on the other bank of the river, near the village Gohadi. It is in the shape of a tapering column of stone masonry about ten feet high. Two other masonry tombs of peculiar shape stand in an advanced condition of decay about three miles to

the east of Gohad. The three latter tombs bear no inscriptions.

8. Gwalior.

Gwalior (W. R. and Hotel) is on the Bombay-Delhi main line of the G. I. P. Railway, 763 miles from Bombay and 195 miles from Delhi. The Agra-Bombay trunk road touches Gwalior in the 72nd mile from Agra. The city is also connected by metalled roads with Etawah (76 miles) and Jhansi (60 miles).

Gwalior ranks among the principal sights of India and winter is the best season for visitors. The present city of Gwalior consists of three different towns (1) old Gwalior which dates from ancient times and is situated round the northern end of the fort hill, (2) Lashkar, which sprang up on the south of the Fort out of *Lashkar* (the military camp) of Maharaja Daulat Rao Scindia in and after 1800 A. C. and (3) Morar, on the east of the Fort, which was formerly

a British Cantonment and where the British Resident still resides. The three towns though about two miles apart from one another are mutually connected by good roads.

Gwalior is the Premier State in Central India. It is one of the most important and progressive Indian States. The present Maratha ruling house was founded by Ranoji Rao Scindia, a distinguished commander under the Peshwa, about the middle of the 18th century. The family can boast of a line of brave soldiers among its scions who laid their lives on the field of battle. The power of Scindias rose to its zenith during the latter days of Mahadji, who was a great soldier and a man of great political sagacity. His extensive conquests and political influence in Northern India made him virtually independent of the Poona Government and his friendship was prized even by the East India Company. It was his successor Daulat Rao Scindia

who shifted the capital from Ujjain to Gwalior.

Following are the monuments of Archæological interest at Gwalior:—

Tomb of Muhammad Ghaus (plate V).—The tomb of Muhammad Ghaus, a well-known Muhammadan saint and *Guru* of Akbar, situated half a mile to the east of the Fort is a fine specimen of the early Mughal tomb architecture, crowned with an impressive dome and surrounded with beautiful *Jali* work in stone which is a living art at Gwalior even to this day.

Close by is the tomb of Tansen, one of the nine gems of Akbar's court and the greatest musician India has ever produced. He was a native of Gwalior State and has found his last resting place near the place of his birth. There is a tamarind tree near the tomb, the leaves of which are chewed by credulous singers for sweet voice.

The Fort of Gwalior.—The great fortress of Gwalior is one of the most famous in India. Truly has a Muhammadan historian described it as a 'pearl in the necklace of the castles of the Hind.' The history of the Fort goes back to the 5th century A. C. and perhaps to a period still earlier. The old name of the hill as recorded in ancient Sanskrit inscriptions is Gopagiri or 'Cowherds' hill'. It has witnessed the varying fortunes of the Guptas, the Hunas, the Kachhwahas, the Pratiharas, the Tomaras, the Pathans, the Mughals, the English and the Marathas who have left their landmarks in the various monuments which are still scrupulously preserved. The arts of peace rather than war are now pursued within its precincts, and the ramparts that long withstood the onslaught of many a besieger now enclose the Scindia Public School.

The fortress stands on an isolated flat-topped hill about 300 feet high, $1\frac{3}{4}$ miles

long north to south, and 600 to 2,800 feet wide east to west. There are now two approach roads to climb the rock (although formerly there were some more)—one through the Gwalior Gate on the east and the other through the Urwahi Gate on the west. The former road is too steep for wheeled conveyances. The other road has a gentler gradient and is more convenient for pedestrians. Powerful cars can climb it up. Cars up to the foot of the hill and elephants for ascending and descending the rock are the usual popular conveyances used by high class visitors. Elephants are available on hire from the State stables.

Gujari Mahal.—It was built by Raja Mansingh (1486-1516 A. C.) for his favourite queen Mriganayana who was a Gujari by caste. The *Mahal* or palace is a massive two-storeyed edifice and its plain exterior is relieved by domed turrets, a line of gracefully carved elephant brackets sup-

porting the eaves, and a few horizontal bands of carved mouldings once inlaid with enamelled tiles. This building is now appropriately used for housing the Archæological Museum where a large collection of interesting old carvings (plate IX), images (plate X,, inscriptions, coins, paintings and various other antiquities dating from the 3rd century B. C. down to the 18th century A. C. are preserved, systematically arranged and labelled. At the northern end of the enclosure in which the Gujari Mahal stands is a European cemetery where British soldiers who died on the fort during the British occupation between 1858 and 1886 are buried.

Chaturbhuja Temple.—Half way up the eastern road to the fort, one passes by a small shrine—the Chaturbhuja temple—hewn out of living rock. It bears two contemporary Sanskrit inscriptions from one of which it is known that the temple was excavated during the reign of king Rama

Deva of Kanauj in the year 875 A. C. Further up there are several rock-cut niches sheltering Hindu and Jaina images now mostly obliterated and two reservoirs of water known as *Sarad Baodi* and *Anar Baodi* also excavated in the hill-side.

Presently the visitor enters the uppermost gate of the fort—the Elephant Gate—so called from a life size stone figure of an elephant which once stood here. The gate forms part of the eastern facade of Raja Mansingh's palace and its manly and graceful design is worthy of the noble edifice to which it belongs.

Mansingh's Palace.—The famous palace of Raja Mansingh (1486-1516 A. C.) who is remembered specially as a great patron of architecture and music, is the most remarkable and interesting example of a Hindu palace of an early age in India. The vast eastern face of the palace (plate VI) which measures 300 feet in length and about 80 feet in height is relieved at

regular intervals by six round towers of a singularly pleasing design and crowned with domed cupolas. The wall is inlaid with enamelled tiles blue, green and yellow, forming bands of mosaic consisting chiefly of conventional figures of men, ducks, elephants, crocodiles, tigers and plantain trees giving the wall an unsurpassed charm and elegance. The interior of the building consists of two open court-yards surrounded by suites of rooms roofed over with ceilings of various designs, and possessing rich and beautiful decoration in the form of perforated screens, pendants, cornices, mouldings, geometrical and floral patterns turned into mosaic with the use of coloured enamelled tiles. For this tiled decoration the palace is also known as *Sish Mahal* or 'mirror palace.' Under the court-yards are two underground storeys which, it is said, were used during the Mughal rule for keeping State prisoners.

Sas Bahu Temples.—The twin temples known as Sas Bahu occupy a picturesque

position on a salient point in the eastern verge of the fort rock, nearly a quarter of a mile to the south of Mansingh's Palace. Sas Bahu meaning 'mother-in-law and daughter-in-law' is a popular name generally given to two similar objects of unequal size standing side by side. From a Sanskrit inscription on the porch of the larger temple it is known that the temple was completed in 1093 A. C. during the reign of Mahipala, a Kachhwaha Rajput prince of Gwalior. The temples were sacred to Vishnu. These buildings though only partially preserved are yet interesting specimens of the ornate style of mediæval temple architecture in Northern India. The doorways, ceilings and huge massive pillars in the interior of the large temple with their elaborate carving decoration are particularly impressive. The point near the smaller temple commands a fine view of the plains below.

Teli-ka-Mandir.—Another old temple known as Teli-ka-Mandir (plate VII) is the loftiest of all the existing buildings on the fort, being over 100 feet in height. It is a 9th century Vishnu temple peculiar in plan and design. The form of the *sikhara* or spire is Dravidian, common in Southern India, while all the decorative details are Indo-Aryan, characteristic of Northern India. It is thus an interesting example of temple architecture in which both the northern and southern styles are blended. The temple possesses some bold and vigorous arabesque work in the horizontal band of decoration on its basement.

Jaina Rock Sculptures (plate VIII).—On both sides of the slope of the Urwahi road there are a number of images of Jaina *Tirthamkaras*, large and small, standing and seated, sheltered in small caves or niches. Such figures are carved all over the sides of the fort rock wherever suitable place was found for excavation. The

rock sculptures of Gwalior, mostly the work of the 15th century A. C. are unique in Northern India for their number as well as for their gigantic size, the largest of the sculptures, a standing image on the left of the visitor as he descends along the Urwahi road half way down the slope, being as tall as 57 feet. At the Urwahi gate one bids good-bye to the fort.

Two other monuments at Gwalior which are of historical interest are the statue of Maharaja Mahadji Scindia situated outside the southern gate of the Jai Bilas Palace and the *Chhatra* of the heroic Rani Lakshmi-bai of Jhansi which stands on the Station Road.

For fuller description of the city and its numerous sights, readers will refer to such pamphlets as (1) "*Sight-Seeing at Gwalior*" and (2) "*Gwalior Fort Album*," available locally.

9. Gyaraspur.

The village lies on the Bhilsa-Saugor road, 24 miles north-east of Bhilsa Railway Station (W. R. and D. B.), though the nearest Ry. Station is Gulabganj (W. R.) whence it is only fifteen miles by a *kachcha* cart track. Gyaraspur seems to have been a place of considerable importance in the mediæval times as is evident from the extensive ruins that lie scattered in and around the village. Further the place has passed through the influence of Buddhism, Brahmanism and Jainism as it still possesses monuments representing every one of the three sects.

The principal monuments here are :—

(1) Athakhamba on the west, (2) Bajramath on the south-west, (3) Maladevi on the south, (4) traces of a few Buddhist *Stupas* and images, and remains of two temples on the north of the village and (5) Hindola inside the village, ranging in

date from the 8th to the 10th centuries A. C. Among the minor monuments may be mentioned the Mansarovara tank, the ruins of a *Gadhi* or fort, some scattered fragmentary sculptures, *sati* stones and a Christian tomb.

Athakhamba (plate XXIII) or a group of eight pillars is all that now remains of a once magnificent temple. The remains comprise the door frame of the shrine, the two pillars of the anti-chamber carrying a tri-foil arch and the four central pillars of the hall, all exquisitely carved. A pilgrim's record engraved on one of the pillars is dated in V. S. 1039 (A. C. 982).

Bajramath is an example of a rare class of temples containing three shrines in a row. All the three shrines are now occupied by Jaina idols, but the sculpture on the door-frame of the shrines and in the niches on the basement of the temple clearly show that it was originally a Brahmanical temple in which three shrines

dedicated to the principal gods of the Hindu Trinity are combined. The central shrine is sacred to Surya, who is often substituted for Brahma, the southern to Vishnu and the northern to Siva. The carving of the doorway is exceptionally fine and vigorous. The *sikhara* of the temple is also as unusual as its plan.

Maladevi Temple is the biggest of the existing monuments at Gyaspur and is picturesquely situated on the slope of a hill overlooking a valley. It is a stupendous and imposing structure standing on a huge platform cut out of the hillside and strengthened by a massive retaining wall. It comprises an entrance-porch, a hall and a shrine surrounded by a circumambulatory passage and crowned with a lofty *sikhara* all covered with rich carving. The shrine room and the hall now shelter a number of Jaina images. But as indicated by a figure of a goddess which occupies the dedicatory block on the outer door-frame,

the decorative images and the current name of the temple, it appears to have originally been a temple of a goddess which was later on appropriated by the Jainas like the Bajramath temple described above

Buddhist Stupas.—On the hill to the north of the village are a few ruined platforms built of dry rubble masonry, which may possibly be the remnants of *stupas*. There are also traces of a paved path and steps leading to the site. All of these *stupas* seem to have been opened by treasure-seekers. There is no carving in the ruins except a seated image of Buddha now badly worn out.

Two images of Buddha carved in the face of a hill about two miles to the west of Gyaraspur are another vestiges of the last activities of Buddhism which survived till the mediæval period in this part of the country.

Temples.—Some two hundred yards from these *stupas* on the eastern slope of the hill

looking on the Mansarovara tank below are the remains of a compounded area, which enclosed quite a number of small shrines or temples all but two of which have disappeared. Judging from the carving on the door-frame of one of these temples which has survived, these ruins seem to date back from the 8th or 9th century A. C. One of these has a figure of Garuda on the lintel of its shrine door indicating that it was a Vaishnava temple.

Hindola is one of the *toranas* or ornamental entrance arches connected with a large temple dedicated either to Vishnu or *Trimurti* the remains of which have been unearthed in recent excavations. The popular name *Hindola* means a 'swing' and the *torana* with its two upright pillars and the cross beam has a sufficient resemblance to the common Indian swing to justify its present name. All the four sides of the pillars of the *torana* are carved into panels with insets of the ten incarnations of

Vishnu. The excavations have further shown that the adjoining group of four pillars carrying brackets with lions' and elephants' heads constitute the central pillars of the *sabha-mandapa* or the principal hall of the temple to which the Hindola Torana belongs.

The Mansarovara tank and the *Gadhi* or fort are said to have been built by the Gond chief Mansingh in the 17th century A. C. but the fort seems to have been extended further by the Muhammadans.

Images of Ganesa, Bhairava and some *sati* and memorial pillars are seen at a short distance to the south-east of the tank.

Near the Athakhamba stands a Christian tomb sacred to Sergeant Major John Snow of the 72nd Regiment who died here on the 29th October 1837.

10. Kadwaha.

The village lies about 8 miles by *kachcha* road to the north of Esagarh (D. B.) a

small town which is connected by a metalled road (24 miles) with Takneri Station on the Bina-Kotah branch of the G. I. P. Railway. Takneri, also called Pachhar, is a growing centre of trade and has a Dak Bungalow.

Kadwaha possesses the remains of a Hindu monastery and of not less than fourteen Brahmanical temples, all belonging to the 10th and 11th centuries A. C. Such a large group of old temples is found at no other single place in Gwalior State. Kadwaha thus deserves to be styled the Khajuraha or Bhuvaneshvar of Gwalior.

The names of the builders of the temples have not survived but it is known from inscriptions found elsewhere that the place was one of the centres of Siva Cult in the mediæval period and its ancient name was Kadambaguha. Naturally therefore most of the temples were dedicated to Siva. Though now deserted and ruined a few of these temples are in a sufficiently preserv-

ed condition to present interesting specimens of mediæval temple architecture decorated with fine carving (plate XVII). The temples are scattered in small groups on all sides of the village within a radius of less than a mile, those that are situated on the bank of an old silted tank on the south of the village locally called *Murayatas*, being the largest and the most important.

The ancient monastery is a large two storeyed edifice, enveloped in later times in the structure of a *Gadhi* or fort which is now in ruins. Near the monastery is a contemporary Siva temple now half buried in the ground.

II. Khejaria Bhop.

The village is situated about ten miles by *kachcha* cart track to the south-east of Suvasra Station on the B. B. and C. I. Railway. It is perched on the top of a low hill and derives its name from a kind of shrub called '*Khejaria*' in which the place abounds.

The object of interest here is a rock-cut Buddhist *Vihara* or monastery which like other excavations in the neighbourhood such as those at Dhamnar, Kholvi, etc., appears to be the work of the latest phase of Buddhism which lingered in this part of the country as late as the 9th and 10th centuries A. C.

The *Vihara* consists of 28 caves excavated in the semi-circular face of a hill opening to the north. The caves are either single rooms or suites of rooms with their facades generally protected by porticos cut in the rock. Pillars are employed for support only in three of the caves which are comparatively large and have flat ceilings. In other large sized caves in the series, the necessity of supporting pillars is avoided or obviated by making vaulted roofs. Rock-cut stone beds, niches and socket holes for pegs in walls in some of the caves clearly indicate that the caves were intended for residential purposes.

The only object of worship is the rock-cut *Stupa* or *Dagoba* (plate XXXI) situated almost in the centre of the line of caves.

The hill is a formation of laterite the coarse texture of which is unsuitable for carving work. This circumstance is probably responsible for the absence of any images or sculpture on the caves. Nor are there any traces of plaster or painting. It possibly indicates that the caves never reached completion.

As usual in the case of all ancient rock caves in India these excavations also are ascribed by tradition to the Pandavas as is evident from the name *Bhim-ko-Beno* or Bhima's seat, by which the *Dagoba* is locally known.

12. Khor.

This village lies about four miles by road to the north of Kesarpura Station on the Ajmer-Khandwa branch of the B. B. and C. I. Railway. This road branches off

the Neemuch-Nasirabad road near Kesarpura.

At Khor there are a good many ruins of temples and step-wells or *chopdas* of the mediæval period scattered in the vicinity of the village. The biggest and most interesting of these is the remnant of an 11th century temple locally known as Nau Toran.

Nau Toran (plate XXXII) stands on the roadside to the east of the village and consists of a shrine, a small anti-chamber, a hall and three porches all now in a ruined condition. The temple was set on a low but extensive platform traces of which are visible at the south-west corner.

The peculiarly elegant feature of this temple consists of ten decorative arches or *toranas* arranged into two rows one lengthwise and the other widthwise crossing at the centre and supported on each pair of pillars in the hall and the porches. There

are six arches widthwise north to south and four lengthwise east to west. Each *torana* is set on two projections in the sides of pillars shaped like the heads of *makaras* with opened mouths from which the arch appears to spring up. The *toranas* are decorated with two leaf-shaped borders and a third or central ornament consisting of figurines of garland bearers. The *makara* heads rest on conventional rampant lions carved out of the shafts of the pillars. It was from these *toranas* or archways the number of which was mistaken to be nine that the temple is called *Nau Torana* or nine arches.

13. Mahua.

Within the limits of Mahua, a small hamlet 4 miles east of Kadwaha (No. 10 above) and one mile south of Terahi (No. 23 below), stand the ruins of three temples. One of these is a small *Mahadeva temple* consisting of a shrine room and a porch. The spire has disappeared.

There is some good and vigorous arabesque work and figure sculpture on the exterior faces of the shrine and a Sanskrit inscription on the front lintel of the porch which though undated is assignable to about the 7th century A. C. on palæographical grounds. Almost contemporary with this are the *other Mahadeva temple* which is bigger in size and also better preserved, and the small dilapidated *shrine* sheltering an interesting life size idol of Kali.

14. Mandasaur.

Mandasaur (D. B. and W. R.) is a station on the Ajmer-Khandwa section of the B. B. and C. I. Railway. It also lies on Mhow-Neemuch road which branches off the Agra-Bombay trunk road at Mhow whence Mandasaur is 133 miles.

Mandasaur is an ancient site and the old name of the place mentioned in several Sanskrit inscriptions was Dasapura or a town composed of ten *puras* or divisions.

During the Gupta period (400-600 A. C.) it possessed several temples, *stupas*, monasteries, gardens and wells, which have been completely swept away since, by the hands of time and man. The vestiges of ancient time surviving here to the present day are meagre indeed.

The few objects of antiquarian interest still existing at and near Mandasaur are (1) a colossal image of Siva, (2) a Torana pillar, (3) Fort and (4) Pillars of king Yasodharman.

The *image of Siva* (plate XXIX) and the *Torana pillar* are both fine examples of carving of the golden age of Indian sculpture (5th-6th centuries A. C.) The former was unearthed from a ravine in the Mandasaur fort and the latter was standing half buried in an out-of-the-way spot at Khilchipura, a village two miles south of the fort. Both are now properly set up and exhibited in front of the Public Offices in the Mandasaur fort.

The *Fort* is said to have been constructed by Alla-ud-din Khilji in the 14th century A. C. Several sculptures and carved stones belonging to earlier Hindu temples are seen built up in the walls of the fort here and there.

None of the old mosques situated in the town are of any architectural or historical interest.

Yasodharman's Pillars (plate XXX) constitute a monument of the most outstanding archæological interest in the near vicinity of Mandasaur. Pieces of the two huge monoliths were till recently lying scattered half buried in earth in a field near the deserted hamlet Sondni 3 miles to the south-east of Mandasaur. They are now picked up and arranged properly on a masonry platform. Excavations of the surrounding ground disclosed the foundations on which the pillars originally stood erect. The pillars bear contemporary Sanskrit inscriptions reciting the glories of king Yasodharman who flourished in the middle

of the sixth century A. C. and who expelled the Hunas out of Central India. These pillars appear to have been set up by Yasodharman to commemorate his victory over the Hunas.

Each pillar is 3 feet 6 inches in diameter and was over 40 feet in height when entire, thus weighing nearly 200 tons. As this kind of stone is said to be unavailable within a radius of 100 miles of this place, the magnitude of the task of moving such a heavy mass from such a long distance and over uneven country in an age innocent of mechanical appliances and railroads is simply amazing!

15. Narwar.

This town is 16 miles by road to the north-east of Satanwada Station on the Gwalior-Shivpuri section of the G. L. Railway. Satanwada (D. B.) is also situated on the Agra-Bombay road 63 miles south of Gwalior and 9 miles north of Shivpuri.

The Satanwada-Magroni road on which Narwar stands crosses the river Sind by two massive bridges of the Mughal period. The old road from Delhi to the Deccan also passed through Narwar. Narwar has a travellers' Rest House in the town and a Dak Bungalow on the fort.

Narwar is traditionally believed to be the capital of Nala, a mythical king and hero of a romantic story in the great Epic Mahabharata and the place is mentioned as Nalapura (Nala's town) in a number of mediæval Sanskrit inscriptions found at Narwar and its neighbourhood. The history of the fortress of Narwar (plate XII) dates at least from the mediæval times and is coupled with that of the brother fortress of Gwalior which is some 60 miles away. Both the forts passed through various vicissitudes and witnessed the rule of a number of Rajput and Muhammadan dynasties. The more important of the Rajput dynasties which ruled over Narwar

were the Kachhwahas, the Tomaras, and the Jajapellas. At one time Narwar seems to have possessed quite a number of Jaina and Hindu temples. But of these nothing survives except one or two solitary traces of shrines near the Hawapaur gate of the fort and a collection of over a hundred statues of Jaina *Tirthamkaras* huddled up in an underground cellar in the town.

The principal monuments of interest now existing at Narwar are (1) the Fort, (2) Jait Khamba and (3) Armenian tombs.

The *Fort* hill is about 500 feet above the surrounding ground and some 5 miles in circuit. The level top is surrounded by a fortification wall. The fortified area is divided by cross walls into four separate *ahatas* or enclosures known as Maj-loka, Madar-ahata, Gujar-ahata and Dhola-ahata. There are now two approach roads to get up to the fort, one on the east through the town and the other on the west. The former which was recently

improved and is now in good condition, passes through a number of gates the uppermost of which known as Hawapaur was built in the time of Maharaja Daulat Rao Scindia. This road directly leads into the Maj-loka or central enclosure the eastern portion of which is studded with extensive ruins of *mahals* or palaces mostly built by Rajput kings of Narwar within the last three or four centuries. The architecture is in the Rajput style with flat ceilings, fluted columns and multi-foil arches, with decorations in plaster, paint and glass pieces. A portion of what is known as the Kacheri Mahal has been repaired in recent times and is converted into a Dak Bungalow. Perched on the eastern verge of the fort, it commands a spacious view of the valley of the Sind stretching below.

Other buildings of note in the group of *mahals* are the Ladau Bungalow and the Chhip Mahal. The latter is so called from a *chhip* or large monolithic cistern which

is built into its terrace and which was probably used for pleasure bath.

The most interesting of the several *tanks* on this fort is Makaradhwaja Tal which is surrounded with a massive retaining wall and *ghats*. It is now dry and the deficiency of water is compensated by numerous wells called 'Atha Kua and Nau Baodi' sunk in its bed.

There are a number of *mosques* on the fort most of which bear Persian inscriptions, the largest of these being Sikandar Lodi's mosque near the Kacheri Mahal. There is also a *tomb* of a Muhammadan saint named Madar Shah.

There is on the fort a *Roman Catholic chapel* with a cemetery containing a few ruined tombs of European gunners who were in the employ of the Rajas of Narwar in the 17th century.

A few large *old guns* are lying in the ruins of the fort some of which bear inscriptions. The more important of them

are named Satru Sanghar, Ram Ban, Narwar Ban and Jaldar.

Down below the fort, the *Jait Khamba* pillar stands about a mile to the north of the town and is of interest only because of an inscription which it bears, recording the genealogy of the Tomara kings of Narwar and Gwalior. Close to this pillar is an interesting *Sati monument* of one Prah-lad Das, a Brahman preceptor, who accompanied one of the Kachhwaha Rajas to the Deccan and was killed in a battle in that distant province. His two wives cremated themselves along with a plaid of their deceased husband. Narwar possesses two *Armenian tombs*. One of them is in a field about a furlong to the south-west of the Jait Khamba pillar and the other is in the town not far from the Rest House. The tombs bear inscriptions from which it is seen that they belong to certain Armenian clergymen.

A small kiosk supported on a single monolithic pillar and therefore known as *Ek Khamba Chhatri* stands in the town just at the junction of the road leading to the fort. It bears a Hindi record commemorative of a visit of Maharaja Daulat Rao Scindia.

16. Padhavli.

The village lies 4 miles by cart track to the west of Rithora (Kalan) Station on the Gwalior-Bhind section of the G. L. Railway.

According to tradition the flourishing days of Padhavli were contemporary with those of the neighbouring town of Kutwal (6 miles north-west) or ancient Kantipuri one of the three capitals of the Nagas, who ruled over this part of the country in the 3rd and 4th centuries A. C. No monument or epigraphical record has so far been discovered here which could support this tradition. But numerous ruins of

temples, wells and memorial pillars of the mediæval period (800-1200 A. C.) at and near Padhavli testify to its greatness and importance during these days.

The chief objects of interest at Padhavli are (1) the old temple in the *Gadhi*, (2) the Chhau Kua, (3) the ruins of Jaina temples and (4) the numerous ruins of Brahmanical shrines, sculptures and wells in the Bhutesvara or Batesvara valley.

The Ancient Temple in Gadhi.—The inner enclosure of the *Gadhi* which stands a few hundred yards to the north-west of the village is built on an earlier platform which originally supported a large temple with a number of attendant shrines. A portion of the north face of the platform is still exposed to view. The *Gadhi* which is of a much later date than the temple is said to have been constructed by the Jat Ranas of Gohad some two centuries ago when the temple had already fallen into disrepair and decay.

The principal temple consisted as usual of a shrine, a hall and an entrance porch. The shrine is now badly ruined and vacant. The *Sikhara* or spire which must have been tall and imposing has totally disappeared. The idol in the shrine and also the door-frame having been lost, it is difficult to say for certain to which god the temple was dedicated. However the prominence given to the images of Siva among the sculptures would seem to indicate that the temple was sacred to that god.

Panels of sculptures (plate III) which adorn the faces of architraves and friezes in the interior are the most interesting feature of this temple. The subjects depicted include various gods and goddesses of the Hindu Pantheon and mythological scenes from the *Ramayana* and the *Bhagavata*. Of special note are Siva and his attendants, surya sun-god, the three principal gods of Hindu Trinity, and the goddess Kali which respectively make the southern, western,

northern and eastern friezes. The attendant shrines are now extinct with the exception of the remnants of two that can be seen at the north-west and the south-west corners of the inner enclosure of the *Gadhi*.

In the absence of any contemporary inscription, the temple may only approximately be assigned to the 10th century A. C. The existing inscriptions on this temple are mere pilgrims' records of later times.

The Chhau Kua is a large well so called as it is covered with a roof. It is nearly a furlong to the west of the *Gadhi*. Attached to the well is a small ruined shrine, now empty, of about the 8th-9th century A. C. A loose worn out sculpture of a mother goddess with child which is placed against the platform of the well probably belongs to the shrine. The well may or may not be contemporary with the shrine but the roof which covers the well is certainly a later repair.

To the west of the village on the western face of a hill and on its top are the ruins of a few Jaina shrines with some stray sculptures. These as well as some other Jaina shrines and images around the village show that Jainism once wielded influence here.

The Bhutesvara or Batesvara Valley is about three quarters of a mile to the south-west of Padhavli. The whole of this valley is studded with a confused assemblage of innumerable ruins of Siva and Vishnu temples, mostly small shrines. Only one of these temples is still used as a place of worship. It is the largest standing temple in the locality and is called the Bhutesvara or Batesvara Mahadeva temple from which the valley derives its name.

Most of the small shrines have their side walls composed of single slabs placed on edge and porticos resting on two advance pillars. They are covered with flat roofs consisting of single slabs but originally may

have been further crowned with small spires which have now disappeared.

In the midst of these shrines is a small square tank or step well probably of the same age as the temples, but repaired in later times, as old images have been built promiscuously in the retaining walls.

17. Pawaya.

Pawaya is a small village $4\frac{1}{2}$ miles by cart track starting in the ninth mile of the Dabra-Bhitarwar road which branches off the Gwalior-Jhansi road at Dabra 26 miles south of Gwalior. Dabra has a Dak Bungalow and is also a station on the G. I. P. Railway.

Pawaya is situated on the confluence of the rivers Sind and Parvati and has been identified as the site of the ancient city of Padmavati, one of the capitals of Naga kings who flourished in the third and fourth centuries A. C. The geographical and other environments of the city are vividly describ-

ed by Bhavabhuti, the well-known Sanskrit poet, in his play the *Malati Madhava*. The site is studded with fragments of antiquities ranging in date from the 3rd to the 8th centuries A. C. It is thus a promising site for excavations. A large platform (plate XI) of an ancient *brick temple* has been partially exposed in excavations. Naga coins, terra-cotta figures and stone sculptures dating from the Gupta period (Circa 400 A. C.) found here are now preserved in the Archæological Museum at Gwalior.

An old ruined *fort* said to date from the Paramaras who ruled here in the mediæval times, is picturesquely situated in the fork of the two rivers mentioned above. A few ruined *maqbaras* or Muhammadan tombs stand in the neighbourhood of the village.

About two miles to the west of the site of the ancient city is the *temple of Dhumesvara Mahadeva* said to have been built by the Bundela Raja Birsingh Deo of Orchha

in the early part of the 17th century A. C. The temple is a fair example of Bundela architecture and occupies a very picturesque position overlooking a roaring *waterfall* in the river Sind referred to by Bhavabhuti. Contemporary with this temple is a spacious open platform built on rock, in the bed of the river, just above the waterfall whence visitors can enjoy the view of the delightful river at its best.

18. Rajpur.

This village can be reached from Basai (W. R.) a station on the G. I. P. Railway *via* Pichhore (D. B.). Pichhore is 18 miles by a metalled road from Basai and Rajpur is nearly 20 miles by cart track to the south-west of Pichhore.

The only monument of antiquarian interest at Rajpur is a Buddhist *stupa* (plate XIV) called locally Kuthila Madh. The *stupa* is built of severely plain rubble masonry. It consists of a hemispherical

dome super-imposed upon a tall shaped drum which is indicative of its late date (9th—10th century A. C.). It possesses no epigraphical record nor sculptural decoration.

A mile to the north of the *stupa* lies an old deserted site called Buddhon a name which suggests its association with Buddhism.

19. Ranod.

This place can be visited either from Basai (W. R.) on the G. I. P. Railway *via* Pichhore (D. B.), 18 miles metalled road, and some 25 miles by cart track, or from Shivpuri (W. R. and Hotel) *via* Kolaras (D. B.), 15 miles metalled road and 20 miles by cart track. For motorists, however, the nearest point is village Khatora on the Deharda-Esagarh road which branches off the Agra-Bombay road near Deharda. The distance between Ranod and Khatora is 10 miles by cart track.

Ranod a large village (now decaying) was once a centre of Saiva worship and seems to have possessed a number of temples and at least two monasteries in the mediæval period. It was also an important place during the Muhammadan period as appears from the ruins of the mosques, tombs and wells of those times in the neighbourhood of this village.

The existing monuments of interest at Ranod are (1) Khokhai, (2) image of Naga Deva, (3) Jhinjhiria mosque and (4) a grave stone.

Khokhai (plate XV).—Though now used as a temple, this building was originally a monastery of Saiva ascetics as is recorded in the large Sanskrit inscription on it, and confirmed by the form of the structure. The inscription tells us that the monastery was built by Purandara, a religious preceptor of king Avantivarman, and was extended by Vyomasiva, a disciple in the fourth genera.

tion from the original builder. It is recorded that Vyomasiva also built the tank *Chopda* which is seen still in front of the monastery, and around it a number of temples (which no longer exist). The inscription is undated but can be assigned to about the 10th century A. C. on palæographical grounds. It evidently belongs to the time of Vyomasiva and allowing an average of 25 years for each generation, the original builder and building would be about a century earlier. The inscription gives Ranipadra as the ancient name of the place. It also gives a number of ancient place names such as Upendrapura, Mattamayura, Kadambaguha and Terambhi, the last two of which may be identified with modern Kadwaha and Terahi, which are in the neighbourhood. The line of Saiva ascetics to which the builders of this monastery belonged, appears to have been very well known and influential. They have left inscriptions at various places, *e. g.*, at Syadoni near Lalitpur,

Bilhari near Jubbulpore, Chandraha near Rewa and a fourth inscription now in the Archæological Museum at Gwalior. Monasteries very similar to Khokhai now existing in various states of preservation at Surwaya, Kundalpur, Kadwaha and Terahi in this part of the country, are probably works of these same ascetics.

Naga deva or serpent god is a well carved image representing two large cobras coiled round each other and stands on the bank of the Airapat river, a short distance to the south of the village.

The *Jhinjhiria mosque* so called from the *jhinjhiri* or perforated stone screen which encloses its grave-yard is a small well-built mosque now deserted and dilapidated. It stands a few hundred yards to the west of Khokhai.

The *grave stone* referred to above belongs to a tomb known as Chaharun-bibi-ka-Roza situated on the southern outskirts

of the village. The only feature of interest about it is its design which is that of a bedstead.

20. Sondni.

This village lies three miles to the south-east of Mandasaur which is the nearest Railway station for Sondni. An approach road branching off from the Mhow-Neemuch road (about 2 miles south of Mandasaur) leads to this monument. Mandasaur Dak Bungalow is situated not far from this junction.

Pillars of king Yasodharman (plate XXX), the only outstanding monument of Archæological interest at Sondni, are described under Mandasaur (No. 14) above.

21. Suhania.

Suhania is 20 miles south-east of Morena Station (W. R.) on the G. I. P. Railway. Morena (D. B.) stands on the Morena-Mehgaon road which crosses the Agra-Bombay road 2 miles west of Morena and

22 miles north of Gwalior. After going about 10 miles along Morena-Mehgaon road up to Badegaon one has to take a cart track (10 miles) to Suhania. Another route to Suhania is *via* Nonera Station on the Gwalior-Bhind section of the G. L. Railway, whence it is 10 miles to the north-west by a cart track.

Suhania, though now a decaying village, seems to have been a large and flourishing town in the mediæval period, and possesses quite a number of ruins of temples both Hindu and Jaina dating from the 10th to the 12th century A. C. and covering an extensive area.

The principal existing monuments are (1) Kakanmadh, (2) Ambikadevi temple, (3) Image of Hanuman, (4) a monolithic Pillar and (5) a big sculpture of a Jaina *Tirthamkara*.

Kakanmadh (plate II) is by far the largest and most important of these monuments and is situated about 2 miles to the

north-west of the village. It is a temple of Siva locally known by the name of Kakanmadh, popularly believed to have been built by the order of a queen named Kakanavati from whom the temple apparently derives its present name. It is not known, however, whether queen Kakanavati was a historical person. The temple bears no contemporary inscription, all the existing epigraphs being merely pilgrims' records. But a verse in the Sanskrit inscription on the Sas Bahu temple on the Gwalior fort records that Kirtiraja, a Kachhwaha king of Gwalior, who reigned about 1000 A. C. erected a large temple of Siva at Simhapaniya. Simhapaniya is evidently the ancient name of the place of which Suhania is a modern corrupted form, and the temple referred to in the inscription is the Kakanmadh temple. Kakanavati after whom the temple is named was possibly a queen of Kirtiraja, the builder. The temple stands on a spacious platform

which is now ruined and is completely buried in a mound of earth. The main temple was surrounded by a set of attendant shrines which have now left nothing more than mere traces. The pyramidal roof of the *sabha-mandapa* is supported on tall, majestic pillars and the whole exterior of the temple was decorated with fine sculptures some of which are still in position. The shrine is surmounted by a lofty spire (now stripped of its sculptured facing) which rises to a height of nearly 100 feet above the surrounding ground level and is seen from a distance of several miles.

The old *temple of goddess Ambika* which is repaired and added to in later times and the *monolithic pillar* are just on the western outskirts of the village. The large *image of Hanuman* stands about a quarter of a mile to the north-east of the village, in the ruins of an old temple, which once sheltered it. The *Jaina sculpture* locally known

as Chaitnath stands by itself at a short distance to the south of the monolithic pillar.

22. Surwaya.

This village is on the Jhansi-Shivpuri road which joins the Agra-Bombay trunk road at Shivpuri, 72 miles south of Gwalior. Surwaya is about 13 miles east of Shivpuri or 48 miles west of Jhansi and has a Dak Bungalow. Both Jhansi and Shivpuri are important Railway stations on the G. I. P. and G. L. Railways respectively.

Surwaya has a small ruined *fort*, which though of little importance by itself encloses some interesting archæological monuments within its inner walls.

The monuments of interest here are a Hindu monastery, three Hindu temples and a *baodi* or step-well. No inscription has survived to give us the exact date of their construction or the names of the builders.

From style of architecture and sculpture, however, they may be placed approximately in the 10th century A. C.

The difference in the ground levels show that the *gadhi* or fort is a much later structure than the religious monuments enclosed by it.

The massively built edifice occupying the south-east part of the compound is a *Hindu monastery* as can be seen from its analogy to other monuments which have survived in the neighbourhood and whose purpose is known from inscriptions.

The *temples* seem to be an adjunct of the monastery. Only three of these have survived and those too in a ruined condition. But evidently, they originally had more companions. One and all have lost their spires and one has been deprived of the sculptured facing of its walls as well. They are now desolate but would seem to have been dedicated to Vishnu as we find the images of that god carved on the

central block of their doorways. The *Sivalinga* enshrined in temple No. 1 is apparently later. The carvings on the pillars and ceiling (plate XIII) of the porch and on the door frame of this temple is fine.

23. Terahi.

Village Terahi is five miles north-east of Kadwaha (No. 10 above) or eight miles south-east of Ranod (No. 19 above) by cart track and may be visited from either of the places.

It was a centre of Saivism in the mediæval times and possesses ruins of a few temples and a Hindu monastery of that age. An old Sanskrit inscription at Ranod gives its old name as Terambhi of which Terahi, the modern name, is a corruption. The most interesting of the monuments to be seen here is the *torana gateway* of an 11th century temple of a goddess locally known as Mohajmata. The temple is now a mere wreckage but the archway is almost

in perfect preservation. Somewhat heavy at the top, it is still a beautiful specimen of a decorative gateway of a mediæval Hindu temple (plate XVI). In the compound of the temple is lying an inscribed *memorial pillar* of a warrior killed in a battle which was fought in the neighbourhood on the banks of the Madhumati (modern Mahuwar) river in V. S. 960 (A. C. 903). Two other *memorial pillars* which record the death of warriors in still earlier battles (Circa 7th century A. C.) stand just outside this compound. The *monastery* is now enclosed in the ruins of a modern *gadhi* or fort in the village. Near the monastery there is also a *Siva temple* of about the 11th century fairly well preserved but partially concealed under the ground level.

Among other relics a big *Sivalinga* with eight faces carved on it, a large *image of Ganesa* and a fine *Jaina chaumukha* lying loose in jungle on the south of the village deserve mention.

24. Tumain.

The place is about 6 miles by cart track to the south-east of the Takneri Station on the Bina-Kotah section of the G. I. P. R. Takneri (also called Pachhar) has a Dak Bungalow and is a growing centre of trade.

The ancient name of the locality was Tumbavana (a grove of *tumbas*, *i. e.*, pumpkins) mentioned in old Sanskrit inscriptions. An old *sacrificial site* is shown near the village. There are remains of two or three small *cave cells* excavated in laterite rock. There are also a number of interesting fragments of *sculptures* and architectural relics ranging in date from the 5th to the 12th centuries A. C. Many of these are built up or stored in the modern houses and temples in the village and others are lying loose outside. Among the former is a finely carved *door frame* (plate XX) and among the latter are a sculpture of Balarama, pieces of a beautiful *torana archway*.

of a 10th century temple and a huge sculpture of a Jaina *Tirthamkara* known as Baitha Deva. The modern *temple of goddess* Vindhya-vasini in the village is built on the site of an old 9th century temple. The shrine, carved doorway, pillars of verandah and many other sculptures now built up in the walls are the vestiges of the old temple. The site has also supplied to the Archaeological Museum at Gwalior a good many exhibits of sculptures, and above all an interesting inscription of Gupta Samvat 116 (A. C. 435-36). The old site promises to yield fruitful results if excavated.

25. Udaygiri.

Udaygiri is a hill with a small village at its foot, known for its *rock-cut caves*. It lies in the close vicinity of Bhilsa (No. 5 above) which may be referred to for the route, and the description of its monuments.

26. Udaypur.

This town lies 4 miles by a metalled road to the east of the Bareilly Station on the

G. I. P. Railway between Bina and Bhilsa. It can also be visited from the next station Basoda (W. R. and D. B.) whence it is about 8 miles by cart track.

Udaypur (now a small village) was in the mediæval period a place of considerable importance, as is evidenced by the existing remains of monuments both Hindu and Muhammadan.

The principal monuments of interest are:—

(1) The temple of Udayesvara or Nilkanthesvara Mahadeva, (2) Bijamandal or Ghadiyalan-ka-makan, (3) Bara-khambi, (4) Pisnari-ka-mandir, (5) Shahi masjid and mahal and (6) Sher Khan's mosque.

Udayesvara Temple.—One of the many old Sanskrit inscriptions on this temple records that the Paramara king Udayaditya of Malwa founded a town, built a temple of Siva and excavated a tank, and designated all the three works after his own name as Udayapura, Udayesvara and Udayasamudra.

respectively. The temple referred to in the inscription is of course the present monument, the town is the one in which the temple stands and the ruins of the tank Udayasamudra are seen at a short distance to the north-east of the town. It is further known from two other inscriptions on this temple that the construction of the temple was commenced in V. S. 1116 (A. C. 1059) and that the flag staff was erected in V. S. 1137 (A. C. 1080). It is thus clear from the above that this temple was built by the order of king Udayaditya Paramara between the years 1059 and 1080 A. C.

The temple stands in a spacious square court-yard with a rectangular projection in the centre of each side. It is enclosed with a dwarf compound wall the outer face of which was decorated with carving. A line of stone seats furnished with back rests ran all along the inner face of the enclosure wall. The compound was probably pierced with four entrances one in each

cardinal point, the principal entrance being on the east towards which the temple faces. Each entrance consisted of a flight of steps guarded on either side by a figure of a *dwarapala* or door-keeper. All the entrances except the principal one are now closed up.

The temple was surrounded by eight attendant shrines at least six of which were crowned with spires, and sheltered subsidiary idols. Two of these shrines have disappeared altogether, while the rest exist in the various stages of ruin. The shrine in front of the main temple is a square room which probably had a pyramidal roof. This shrine is locally known as *Vedi*. The exact purpose for which it was used is uncertain. It may have been used for the recitation of Vedas or it may have been a sacrificial hall (as the Sanskrit word *Vedi* means an altar), or else it may have been meant to shelter an idol of Siva's bull (*Nandi*) which no longer exists. Occupying

a corresponding position at the back of the main temple was either a similar Veda or an ordinary attendant shrine, which has been cleared off to make room for a mosque.

The principal temple consists of a *garbhagriha* or shrine room, a *sabha-mandapa* or a hall and three *pravesa-mandapas* or entrance porches arranged on three sides of the hall, the main entrance porch being on the east. The idol worshipped in the shrine is a large Siva-*linga* set on a high pedestal. The *linga* is now covered with a brass sheet fitted on the front with a face in relief. As an inscription on it states, this cover was presented by Khande Rao Appaji (a general of Mahadji Scindia), in V. S. 1841 (A. C. 1775). The shrine doorway is sculptured as in mediæval temples. The figure of Nandi placed on a low dais in the hall is comparatively modern as is evident from its weak and inartistic modelling. The pillars and seats in all the three porches are covered with numerous

Sanskrit inscriptions some of which are of historical interest while others are merely pilgrims' records.

The exterior of the temple is profusely adorned with sculptures representing various gods and goddesses of the Hindu Pantheon, including Brahma, Vishnu, Ganesa, Kartikeya and the eight Guardians of the Quarters placed in their proper positions. But the figures of Siva and his consort the goddess Durga in various forms predominate as the temple is dedicated to Siva.

The hall and porches are surmounted with low pyramidal roofs while the shrine is crowned with a tall and beautifully designed *sikhara* or spire decorated with its own miniature repetitions arranged in vertical ribs and medallions inset with figures of gods.

A curious human figure fixed up near the pinnacle of the spire is variously interpreted as that of the architect who designed

the edifice or as that of the royal builder climbing up to heaven in virtue of the religious merit which he earned by constructing such a magnificent temple.

The temple was roughly handled and its figure sculptures mutilated by Muhammadan invaders. A popular legend is current that Aurangzeb is responsible for the damage done to this temple but it seems more probable that this had already been done by Muhammad III Ibn-i-Taughlaq Sultan of Delhi who built the mosque at the back of the temple with material of demolished shrines, between A. H. 737-39 (1336-38 A. C.) as known from the two Persian inscriptions related to this mosque. The main building of the temple however has escaped without serious damage.

The temple is a fine example of the Aryavarta or Indo-Aryan style of temple architecture in its fully developed stage. The pink coloured sandstone employed in the building shows its grandeur to better effect.

The spire (plate XII), doubtless the most fascinating feature of this monument, is perhaps unrivalled in beauty in the whole array of the Indian temples. As every part of this temple is carved with great precision and delicacy and as the whole is in a fairly perfect condition to the present day there are few examples of its class which give a better idea of the style of the mediæval temple architecture in Northern India.

Bijamandal or Gadhiyalan-ka-makan is the remnant of an interesting two-storeyed house close to, and probably contemporary with the Udayesvara temple. As its name implies it was probably the house of the time-keeper or clock-man on the establishment of the great temple. This is perhaps corroborated by an unfinished Sanskrit inscription on the building which opens with the praise of the Sun-god.

Bara-khambi.—This is the surviving portion (*sabha-mandapa*) of a now ruined 11th century temple standing on the southern outskirt of the village. The hall is surrounded by raised seats with back rests, and has a massive slab as its ceiling.

Pisnari-ka-mandir is yet another old Hindu temple in the village. It is popularly believed to have been built by a woman out of her earnings made by grinding flour for the workmen employed for the construction of the Udayesvara temple. This tradition is however belied by the style of the architecture of the temple which shows that it is a much later structure.

Shahi Masjid and Mahal.—Nearly a furlong to the east of the great temple is a big mosque, an imposing edifice locally known as *Shahi masjid* now in ruins. According to a Persian inscription on it, the construction of the mosque was commenced in the reign of Jehangir and completed in that of Shahjahan in A. H. 1041 (A. C.

1632). Close to the mosque are the remains of a spacious *mahal* or mansion which was probably the residence of the local governor during the Mughal rule. The *mahal* is built in the simple and elegant style of the early Mughal period and the existing ruins contain some good *jali* work in stone. In front of the mosque is a large platform which support a number of tombs. The mosque and the graveyard are evidently adjuncts of the *mahal*.

Sher Khan-ki-masjid.—The town was surrounded with a fortification wall pierced with a number of gates. These fortifications are continued towards the south so as to be connected with a hill, the top of which is also fortified. Just outside the eastern gate of the city wall called Moti Darwaza is situated a small mosque with a graveyard on a common raised plinth now in ruins. The mosque is built in the Mandu style of architecture. It has inscriptions (both Persian and Sanskrit) which refer

to the construction of the mosque by an agent of Sherkhan during the rule of Ghiyas Shah Khilji, Sultan of Mandu, in A. H. 894 (A. C 1488).

A short distance further east of the mosque is a big step-well locally known as Ghuddaud-ki-baodi so-called because it has a spacious and easy flight of steps along which horses could run down to reach the water.

There are some other rock sculptures in the vicinity of Udaypur such as a huge but unfinished image of Siva carved in a boulder locally known as *Ravan tor* and a panel of *Sapta Matrikas* in the side of an adjoining hill the natural shape of which resembles that of a Buddhist stupa.

27. Ujjain.

Ujjain (W. R., D. B. and Hotel) is widely known both as a place of pilgrimage and as a centre of trade. It is served by G. I. P. and B. B. & C. I. Railway lines. Ujjain is connected with the Agra-Bombay road by branch roads at Maksi 20 miles

east, at Dewas 23 miles south, and at Indore 35 miles south-west. It is also connected with the Mhow-Neemuch road at Badnawar *via* Badnagar 36 miles north-west.

The importance of the city of Ujjain in the early and mediæval periods from the political, commercial, religious and cultural points of view is well-known. The sites of the ancient and modern cities are not, however, identical. The former is at a short distance to the north of the latter. It extends along the right bank of the Sipra river and being on a high ground level is popularly known as *gadh*. Old coins and other small antiquities are found in this area, which is strewn with brick bats and pieces of old pottery, when the surface earth is washed away during the rains. In fact the *nagara* (town) and *vana* (forest), of old have mutually exchanged places. What was Mahakalavana (the forest of Mahakala) is now occupied by the modern town and the ancient town has been reduced to a

desolate waste. Apart from what is concealed in the womb of the earth and the numerous fragments of mediæval carvings and sculptures, with which the *ghats* of the river, the buildings and streets of modern Ujjain have been studded, the remnants of old Ujjain surviving to this day are extremely meagre. The only monuments of the mediæval period that still exist in a fragmentary or ruined condition are (1) Bhartrihari cave and (2) Chaubis khamba gate, while the buildings of interest of the Muhammadan and the later periods are (3) Bina-nim-ki-masjid, (4) Kaliadeh water palace (5) Old sarai, (6) Jai Singh's astronomical observatory, (7) Mahakala temple, (8) Gopala mandir and (9) river ghats.

(1) *Bhartrihari Cave*.—This so-called cave is really the remnant of an 11th century temple which, when ruined, seems to have been partially repaired in later times. Judging from an old *linga* and other fragments of carving which are now seen in the

premises, the original temple was probably sacred to Siva. As the level of the surrounding ground gradually rose, either with the debris of adjoining ruins or with the silt from the river floods, the monument was partly buried up from the outside and assumed the appearance of a dark underground cellar or cave. It is now taken possession of by *mahants* of the Natha sect.

(2) *Chaubis-khamba Gate*.—This gate is so-called from the number of pillars which support its present roof. Part of it is in its original condition and part of it has been a restoration with old material, as carved stones promiscuously built up in the inner filling indicate. To judge from the style of architecture it is a part of an 11th century building. It was possibly one of the gates in the outer compound wall of the mediæval temple, of Mahakala a portion of which still exists a few hundred feet to the west of this gate and is traditionally known as *kot* or fortification wall. By a travesty of

religious superstition the images of *dvarapalas* or door-keepers on the jambs of the gate are now worshipped as goddesses.

(3) *Bina-nim-ki-masjid* or mosque without foundation is situated in the Anantpeth *mohalla* not far from the river. Its name evidently has its origin in the fact that the mosque has been constructed on the foundations (and with the material) of an old Hindu or Jaina temple. The need of constructing new foundations having been thus obviated the building came to be popularly called a "mosque without foundation". A portion of a porch of the original temple still exists almost intact and it is utilized as the entrance porch to the mosque. The Persian inscription over the entrance records the completion of the mosque in A. H. 806 (A. C. 1403) during the reign of Dilawar Khan Ghori, the first independent Sultan of Malwa.

(4) *Kaliadeh Water Palace* (plate XXVII).—The palace is picturesquely situ-

ated on an island in the river Sipra, about six miles by metalled road to the north of Ujjain city. In pre-Muhammadian days, the place was known as Brahma Kunda, which had a bathing *ghat* in the river and a large temple on its bank. The carved stones of these old buildings are still seen used in the masonry of the massive bridge which now crosses the western branch of the stream. The palace is said to have been built about 1500 A. C. by Nasir Shah, the 3rd Khilji Sultan of Malwa, as a cool summer resort. The speciality of the palace consists in the chambers or cellars on a masonry platform in the bed of the river, which were kept cool during the summer by making the river water flow ingeniously and automatically for the purpose through numerous conduits. Numerous masonry tanks are also built in the bed of the river in front of the chambers and connected with one another by means of fantastically-shaped channels. The palace is a specimen of the

Mandu style of architecture. Kiosques and certain other structures were added in later times under the Mughals. A Persian inscription on one of the kiosques records that Emperor Akbar passed the place in A.H.1008 (A. C. 1599) on his way to the Deccan. In recent times still more additions and alterations have been made and the palace has been equipped with up-to-date comforts and conveniences so as to make it a suitable residence for Maharaja Scindia during His Highness' sojourn at Ujjain.

(5) *The Old Sarai* is another Muhamadan monument at Ujjain in which the material of old temples has been employed. A portion of it still exists at the back of the present Post Office. A beautifully engraved Persian inscription probably belonging to this *sarai* has been now preserved in the Madhav College, Ujjain, after its removal from the Mochiwada gate, which was evidently the principal gate of the *sarai* and which was dismantled

during the Town Improvement operations. The inscription mentions the construction of the *sarai* in A. H. 978 (A. D. 1579) during the reign of Akbar.

(6) *Astronomical Observatory* (plate XXVIII) which is popularly known as Jantarmahal is situated near Jaisinghpura, to the south of the town, on the right bank of the river. It was erected by Maharaja Sawai Jaisingh of Jaipur who was Governor of Malwa under the Mughals, in the early years of the 18th century A. C. He was a great scholar and patron of astronomy. This is not the only ~~astronomy~~^{observatory} that this science loving prince built, for he founded four others at Delhi, Benares, Mathura and Jaipur, the last one being the largest. The special feature of these observatories is that they represent what may be called the stone age of astronomy, the instruments being constructed almost entirely of stone masonry. Indian astronomers take the first meridian to pass through Ujjain and hence

the observatory at this place is of special interest to them. This observatory consists of four instruments, namely, Nari-valaya Samrad, Digamsa and Dakshino Vritti Yantras which have lately been restored.

The observatory is now a living institution doing useful research work and publishing results of practical observation with a view to revise and correct the orthodox methods. It has recently been re-named as Jiwaji Observatory after the name of H. H. Jiwaji Rao Scindia, our beloved Maharaja.

(7) *Mahakal Temple*.—There are in India 12 principal seats of Saiva worship known as Jyotirlingas and the Mahakala of Ujjain is one of the oldest and most famous. It attracts annually thousands of pilgrims from all parts of India, and on the occasion of the principal pilgrimage, the *Simhastha*, which comes off once in 12 years, the num-

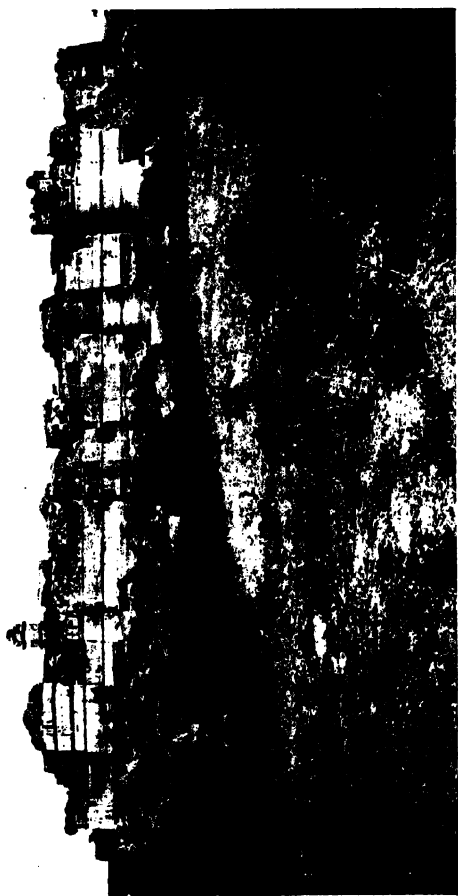
ber of pilgrims runs into lacs on a single day. The ancient temple fell a victim to the early Muhammadan invaders. The present temple which marks the site of the old one, is an 18th century edifice, said to have been built by Ramchandra Baba, a Brahmin Dewan of Ranoji Rao Scindia, who founded the present ruling dynasty of Gwalior.

The small collection of old sculptures picked up in the neighbourhood of Ujjain and exhibited in a wing of the gallery surrounding the courtyard of the temple is meant to be a nucleus of a future *Museum of Antiquities*.

(8) *Gopala Mandir*.—This is the second biggest temple at Ujjain. It is situated in the heart of the busiest quarter of the city. It was built by Maharani Baija Bai, the able Queen of Maharaja Daulat Rao Scindia, about 1833 A. C. The shrine shelters the image of Krishna (Gopala). has silver doors and is surmounted by a beautiful spire built of marble.

(9) *Ghats on the Sipra.*—The right bank of the river Sipra or Kshipra on which the city of Ujjain stands is lined with a number of *ghats*. These *ghats* are studded with modern temples sacred to various gods, and people throng here in the morning and evening for ablutions, worship or prayer. Fragments of old sculptures are built into the *ghats* all over. The *ghats* are seen at their best during the great *Simhastha* fair when lacs of pilgrims are vying with one another for having the holy dip into the sacred waters.

PLATE I.



Fort at Ater, 17th Century A.D.

PLATE II.



Kakanmadh temple at Suhanla, 11th Century A.D.

PLATE III.



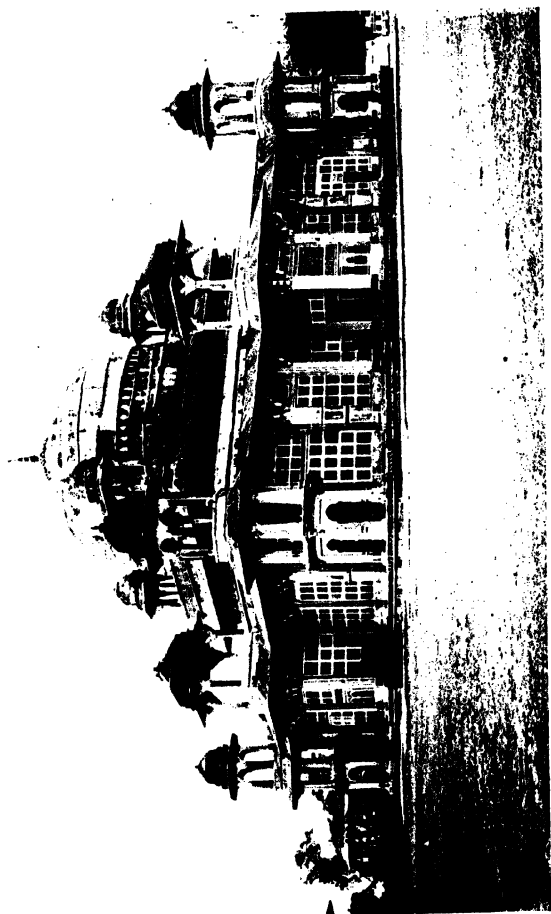
A panel of sculpture on temple in Gadhi at Padhavli, 10th Century A.D.

PLATE IV.



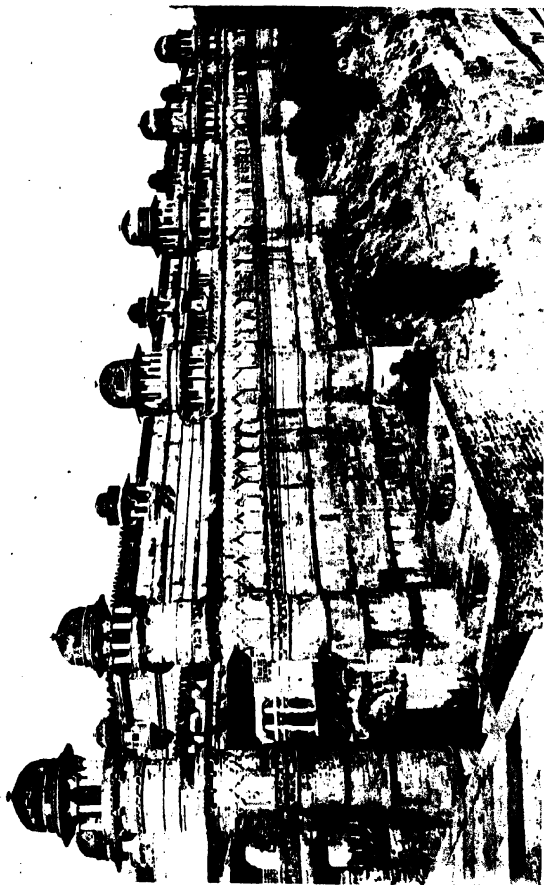
Gateway of Naya Mahal, Gohad Fort,
18th Century A.D.

PLATE V.



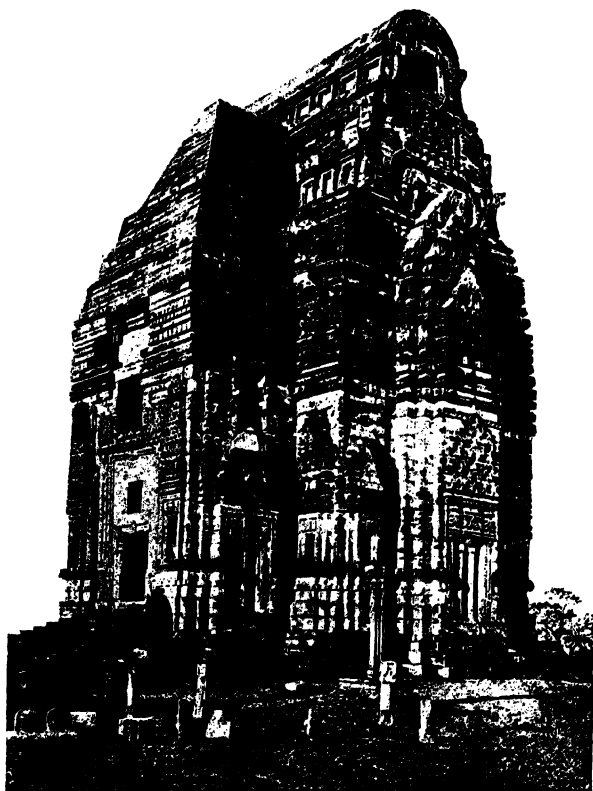
Tomb of Muhammad Ghauri at Gwalior, 16th Century A.D.

PLATE VI.



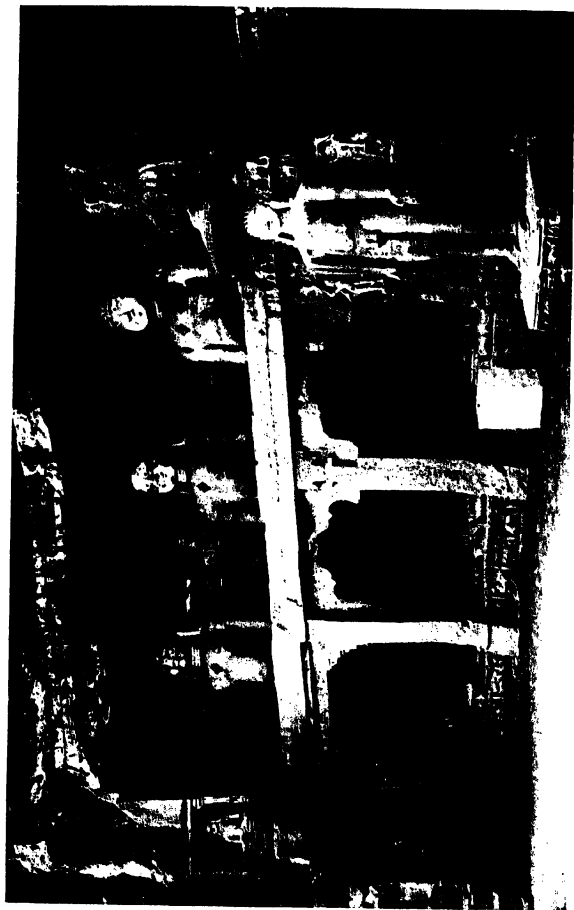
Mansingh's palace, Gwalior Fort, 15th Century A.D.

PLATE VII.



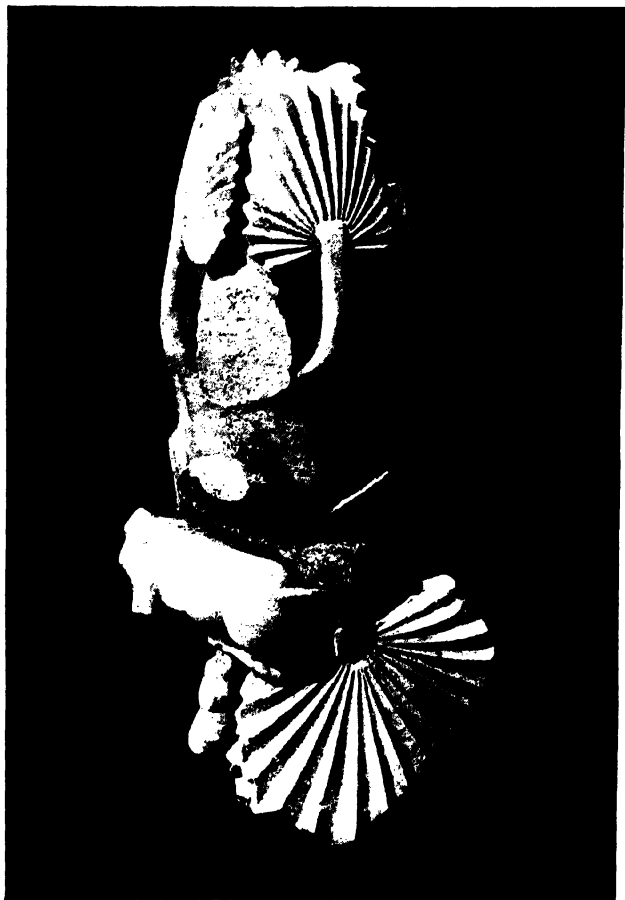
Teli-ka Mandir, Gwalior Fort, 9th Century A.D.

PLATE VIII.



Rock-cut Jaina sculptures, Gwalior Fort, 15th Century A.D.

PLATE IX.



Palm capital, from Pawaya (now in the Archæological Museum, Gwalior Fort), 5th Century A.D.

PLATE X.



Queen mother and baby prince, from Badoh (now in the Archaeological Museum, Gwalior Fort), 8-9th Century A.D.

PLATE XI.



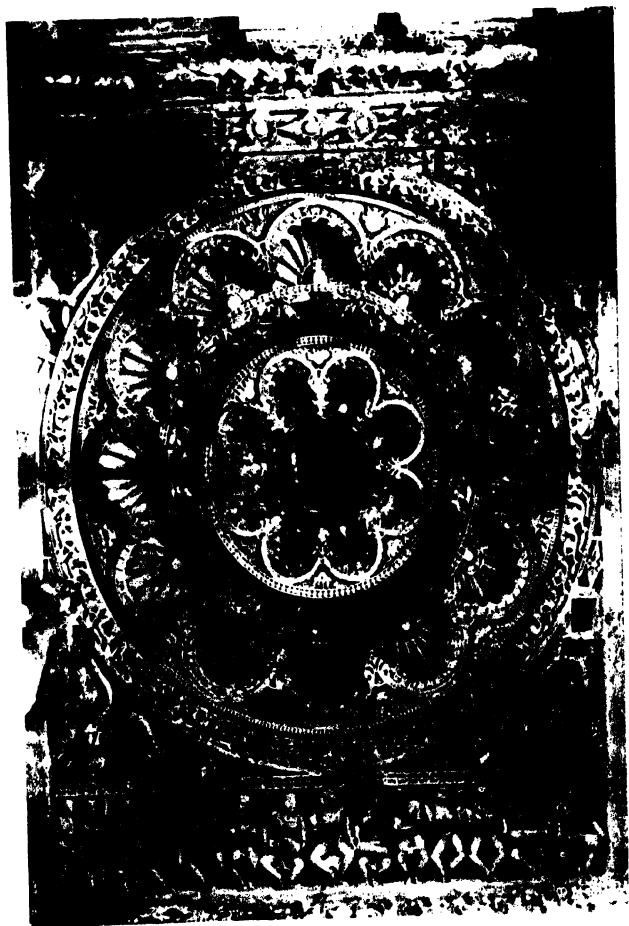
Excavated brick platform at Pawaya, 5th Century A.D.

PLATE XII.



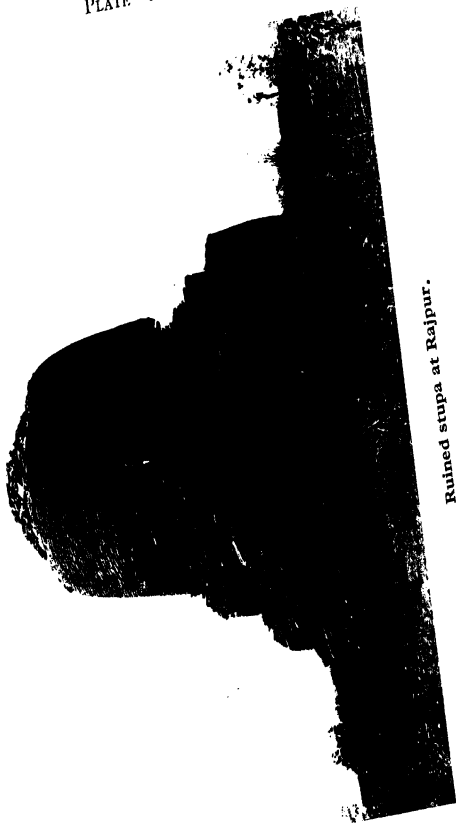
Fort at Narwar, Partial View.

PLATE XIII.



Ceiling of a temple porch at Surwaya, 10th Century A.D.

PLATE XIV.



Ruined stupa at Rajpur.

PLATE XV.



Hindu monastery (Khokhai Matha) at Ranod, 9th Century A.D.

PLATE XVI.



Gateway of a temple at Terahi, 11th Century A.D.

PLATE XVII.



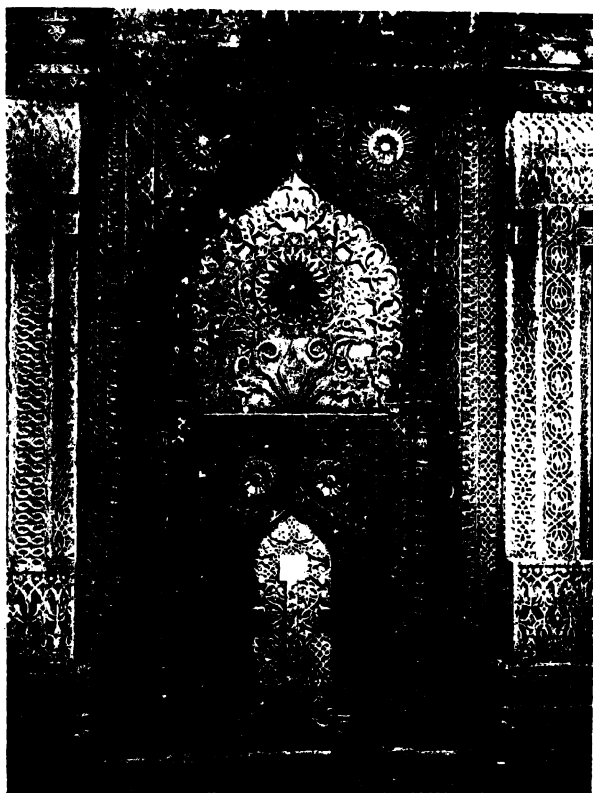
A temple at Kadwaha, 11th Century A.D.

PLATE XVIII.

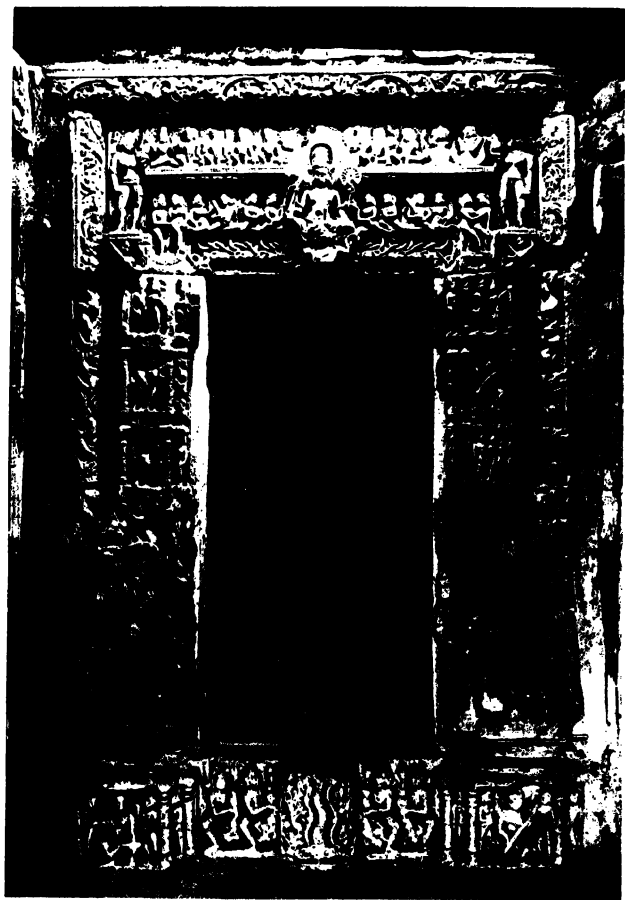


Jama Masjid at Chanderi, 15th Century A.D.

PLATE XIX.

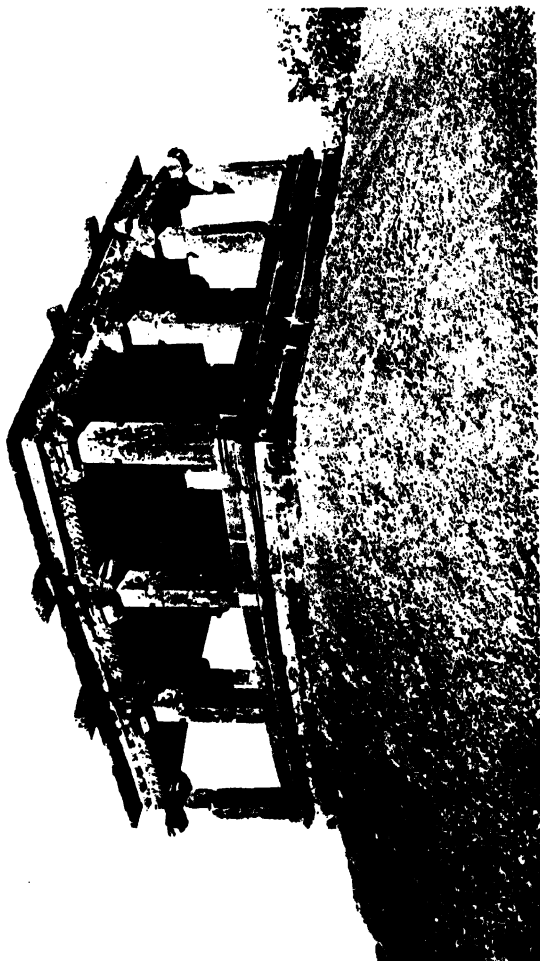


Carved mehrab in a tomb at Chanderi, 15th Century A.D.



Door-frame of Vindhyavasini Devi temple at Tumain,
10th Century A.D.

PLATE XXI.

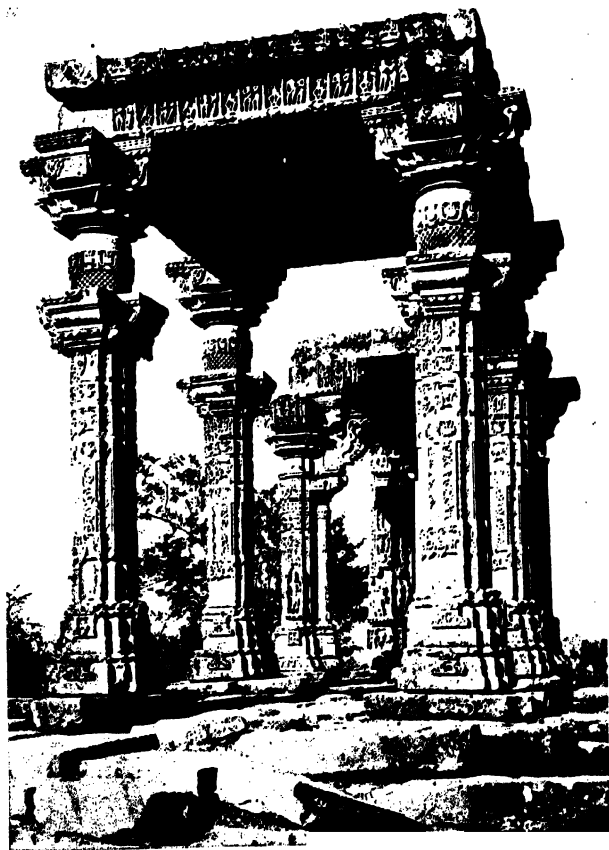


Solah Khambhi hall at Badoh, 8-9th Century A. D.

PLATE XXII.

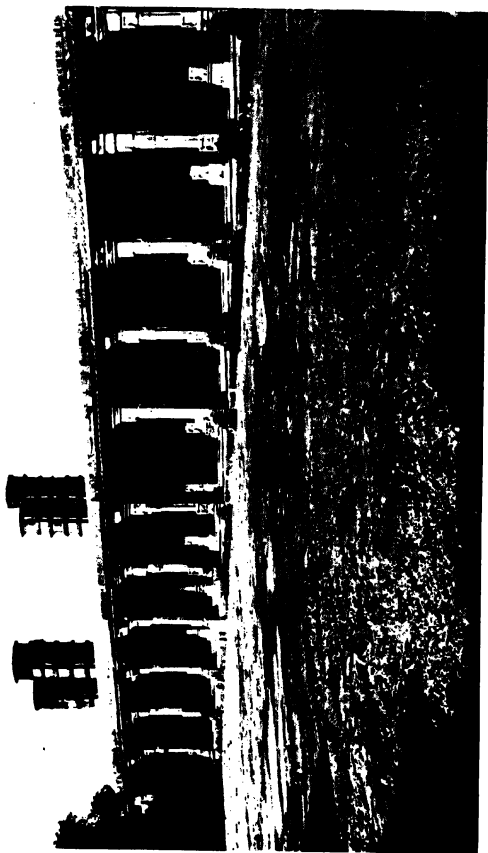


Udayesvar temple at Udaypur, Back View,
11th Century A.D.



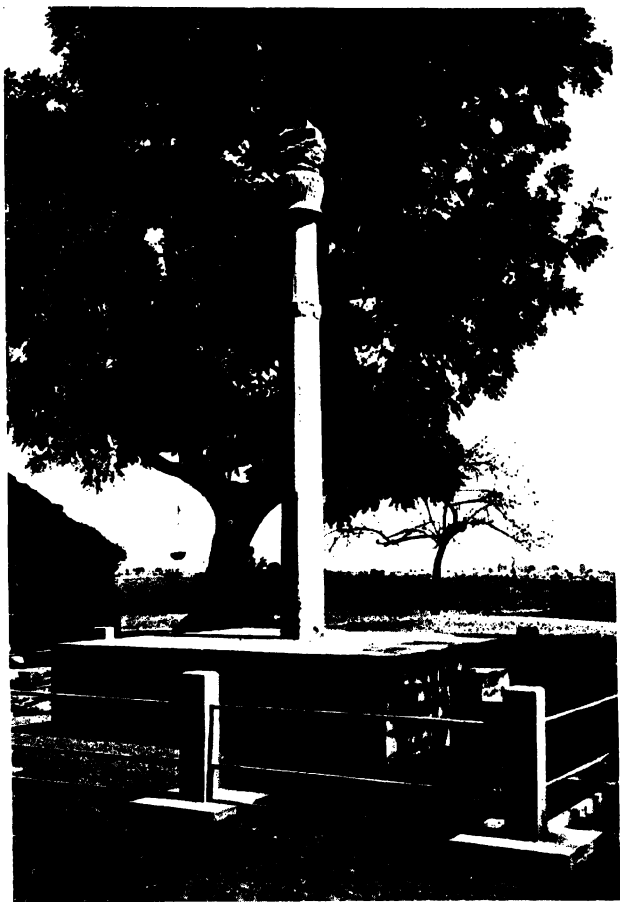
Athkhambha temple at Gyaraspur, 10th Century A.D.

PLATE XXIV.



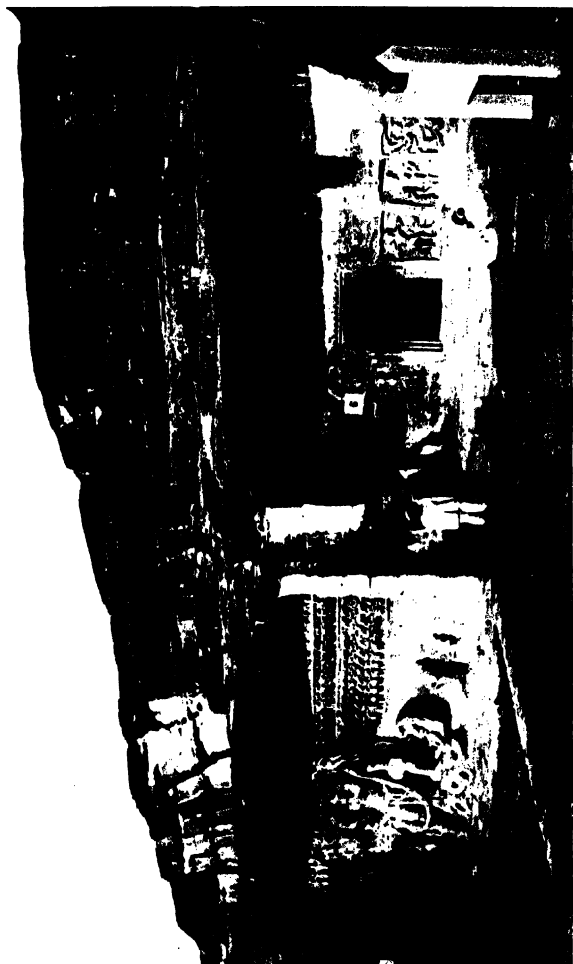
Bija Mandal mosque at Bhilsa.

PLATE XXV.



**Khambaba or Heliodoros pillar at Besnagar,
2nd Century B.C.**

PLATE XXVI.



Caves Nos. 5 and 6 at Udaygiri, 5th Century A.D.

PLATE XXVII.



Water-palace at Kaliadeh near Ujjain, 15th Century A.D.

PLATE XXVIII.



Astronomical Observatory at Ujjain, 18th Century A.D.

PLATE XXIX.



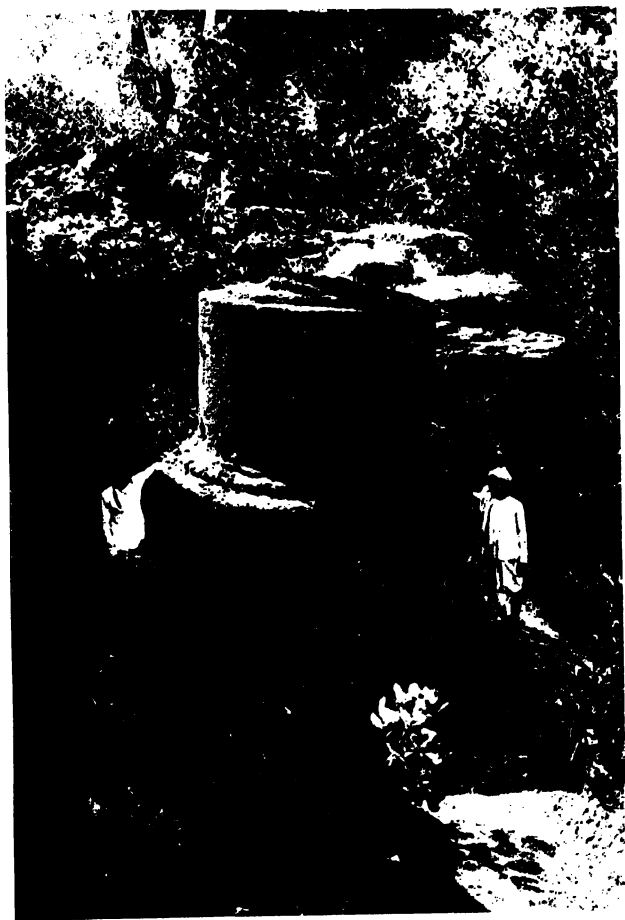
Siva at Mandasor, 6th Century A.D.

PLATE XXX.



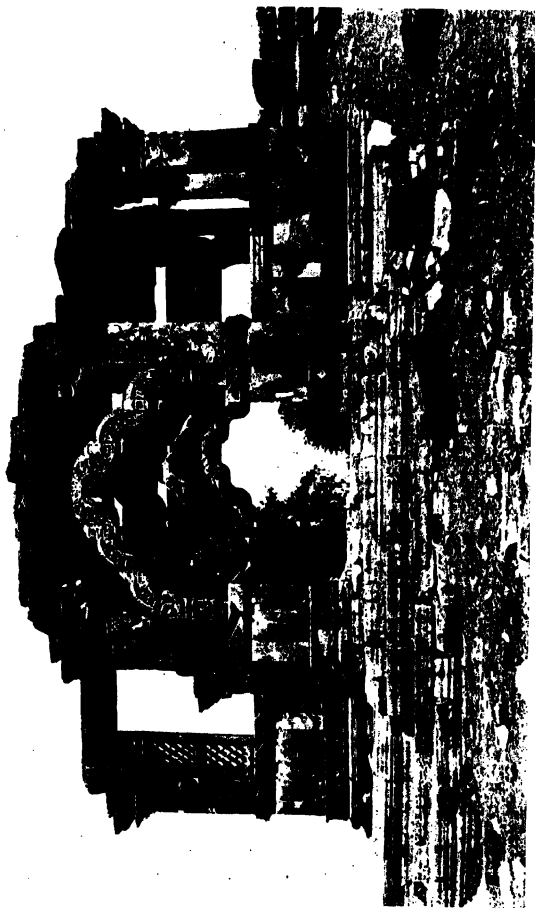
King Yasodharman's pillars at Sondni, 6th Century A.D.

PLATE XXXI.



Rock-cut stupa at Khejariabhop, 8-9th Century A.D.

PLATE XXXII,



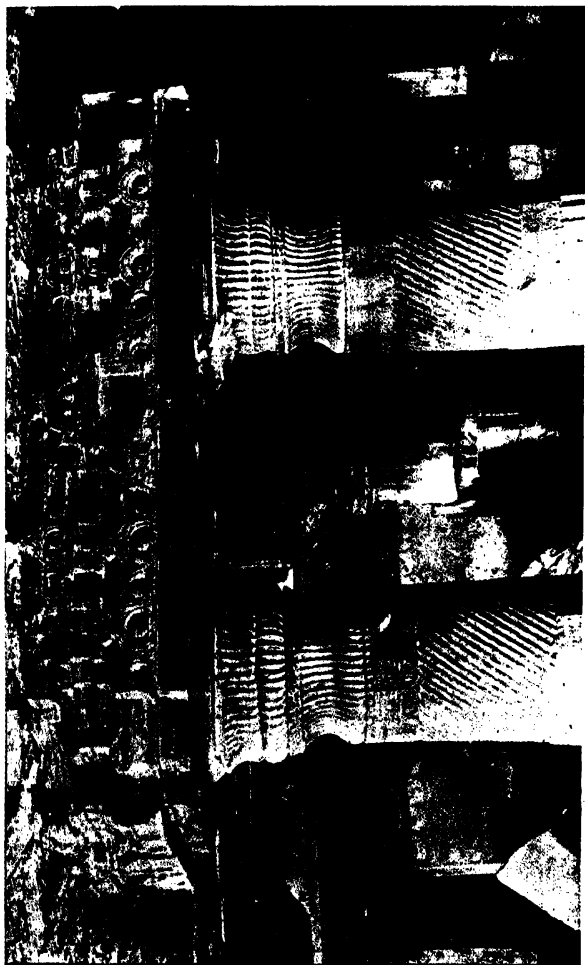
Nau-torana temple at Khor, 11th Century A.D.

PLATE XXXIII.



Buddha attended by Bodhisattavas in cave No. 2 at Bagh, 5-7th Century A.D.

PLATE XXXIV.



A frieze in cave No. 2 at Bagh, 5-7th Century A.D.

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